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ABSTRACT

This document lists curated films in the subject area of race. It includes essays by experts in the field and additional resources. It is the fourth in a series of such publications by National Video Resources. Essays and bibliographies in this volume include: (1) "Race Matters, Media Matters" (Chon Noriega); (2) "Race, Video and Dialogue" (Howard Gadlin and Jan Jung-Min Sunoo); (3) "Programming without Tears" (Don Chauncey); (4) "Using Video as a Catalyst" (Lorna Ann Johnson); (5) "Talking about Film/Talking about Race" (Lauren Kucera and Milton Reynolds); (6) "Video in the Classroom" (Debbie Wei); (7) "Exploring Race and Identity: A Case Study in Using Video with Youth" (Laura Vural and Rachel Castillo); (8) "Making Films, Discussing Race"; (9) "Videography" (Karla Kostick)(59 films); (10) "Young Adult List" (18 sources); (11) "Feature Film List" (12 films); (12) "Organization Resource List" (Lorna Ann Johnson) (21 organizations); (13) "Media Resource List" (Julia Miller) (25 organizations); and (14) "Bibliography" (John Keene) (26 sources). (SLD)

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Viewing Race

A VIDEOFORUM PUBLICATION

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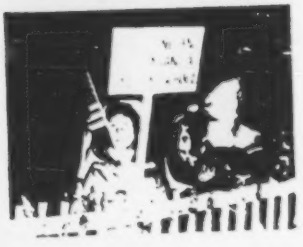
A VIDEOGRAPHY & RESOURCE GUIDE

Volume 4 • Spring 1999



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National Video Resources (NVR) is a not-for-profit organization whose mission is to build audiences for documentaries and other independent films. Created by the Rockefeller Foundation in 1990 and independent since 1992, NVR develops, curates and implements programs to assist organizations such as public libraries and other nonprofits to acquire and use high quality work in their programming. NVR believes that film and video — documentaries, as well as narrative, experimental and educational films and videos — provide important visions of diversity and individual expression that contribute unique perspectives to our culture, and can create a powerful, shared experience among those who view them.

Viewing Race is an expansion of NVR's *VideoForum,* a series of publications that include a list of curated films in a specific subject area, essays by experts in the field and additional resources. Three issues have been published to date: Native American, Latino, and Health films; all can be ordered in hard copy or found online at www.nvr.org.

In the Summer of 1999, NVR will launch www.ViewingRace.org. The site will include an expanded list of *Viewing Race* films which will be updated periodically with new entries, an online copy of the *Viewing Race VideoForum* publication, and an interactive discussion section. Please contact us at ViewingRace@nvr.org if you would like to be notified when the site is up.

Other NVR publications and projects can be found on the National Video Resources website at www.nvr.org.

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RACE MATTERS, MEDIA MATTERS

CHON NORIEGA

The project curators for this issue of VideoForum brought an incredible range of expertise to the selection of videos that comprise the Viewing Race collection. Hundreds of films were previewed by panelists Claire Aguilar, manager of broadcast programming at KCET, a Los Angeles public broadcasting station; Don Chauncey, a film/video librarian for the Miami-Dade Public Library System; Ayoka Chenzira, a film/video artist and CEO of Red Carnelian, a New York-based production and home-video distribution company; Lise Yasui, a filmmaker and independent producer; and Viewing Race senior editor Chon Noriega, a filmmaker and professor of critical studies in the University of California Los Angeles department of film and television.

— Publisher's Note

If race is something about which we dare not speak in polite social company, the same cannot be said of the viewing of race. PATRICIA J. WILLIAMS[1]

Race is a paradox. Its signs appear everywhere in our media culture, while the profound ways in which race factors into the "distribution of sadness" remain hidden from view.[2] Thirty years ago, the Kerner Commission reported that "our nation is moving toward two societies, one black, one white — separate and unequal."[3] Today, notwithstanding the resulting affirmative action programs, African-American and Latino families are three times more likely to live below the poverty line than whites, and their median income is about 55 percent that of their white counterparts.[4] Nor does education narrow the earnings gap, suggesting something else as the determining factor.[5]

Clearly, things have improved since the days of de jure segregation. Yet, in a 1990 Gallup poll, the "average" American thought that the U.S. population was 32 percent Black, 21 percent Hispanic, and 18 percent Jewish.[6] In other words, according to this view, Anglo-Americans — not to mention Native and Asian-Americans — accounted for no more than 29 percent of the "imagined community" of the nation.[7] In fact, the actual figure was precisely the opposite! Ironically, the demographic and electoral majority imagined itself to be a minority.

Two things explain this misperception. First, most Americans continue to live in racially segregated environments. Second, the mass media, which represent our major source of information about the world outside our immediate and segregated lives, play the "race card" in consequential ways. Nonwhite racial groups remain underrepresented in the mass media — both in terms of employment and portrayals — but they have also been equated with violent crime across the programming spectrum, from entertainment to the nightly news.[8] So the little visibility that nonwhites receive nevertheless plays into very basic fears about personal security. Even though a black or Latino actor may now play a homicide detective as often as a violent criminal, the association of race with crime remains unchallenged.

The mass media do not cause racism, of course, but neither do they offer a value-free medium for the exchange of ideas and information. They are marketplaces and we are both their consumers and a product sold to advertisers. But in addition, as noted by Marshall McLuhan in the 1960s: "The medium is the message."[9] In any modern society, four basic infrastructures allow a nation to function as a social, political and economic entity: telecommunications, transportation, energy utilities and the system of currency exchange. Each is a medium not only for moving some value across space, but also for defining that space in societal terms. Because these infrastructures are essential modes for trade and discourse, "infrastructure industries are always the focus of direct state intervention, whether by way of promotion, subsidy, or regulation."[10] Furthermore, as Robert Britt Horwitz explains, "Telecommunications is a peculiar infrastructure because it is a primary medium for the circulation of ideas and information, a realm where, in principle, political life can

be discussed openly and in accordance with standards of critical reason."[11] What is the message, then, if certain racial groups are excluded from that medium or from the peculiar infrastructure of our democracy?

The message is that race defines the boundaries for our sense of nation. Since race is almost never used in the media to refer to "whites" and "Americans," it becomes understood as a deviation from both whiteness and citizenship. Since race is used to refer to crime and criminals (with the notable exceptions of white-collar crime and serial murder, which are more racially exclusive, albeit for white men), it becomes a defining feature of that which is against the law. Since race has been one of the few ways in which we talk about class in the United States, affirmative action became coded as an isolated form of privilege rather than as a compromised response to centuries of continuing white privilege.[12] As George Lipsitz demonstrates, there is a possessive investment in whiteness.[13]

All in all, the message from such a racially exclusive medium is one in which race is seen as an active and detrimental force in our society. Race becomes synonymous with crisis. Little wonder, then, that "Americans" felt that nonwhite racial groups made up 71 percent of the population amid a major downturn in the national economy.

But what is race? The most accurate answer is also the least satisfying: "an unstable and 'decentered' complex of social meanings constantly being transformed by political struggle."[14] In other words, race is not an innate truth about the human body and mind. Instead, it is a concept that participates in ongoing social, political and economic forces; as such, its meaning changes over time. Race has been used to codify various social relations on the basis of perceived biological differences: nationality (the German race), immigration policies (the Chinese Exclusion Act), citizenship (before universal suffrage), property relations (from slave versus master to redlining), intellectual capacity (mostly directed at education policy) and sex, marriage and reproduction (miscegenation and racial classification laws). Over the past four decades, however, science has replaced the concept of race with population genetics. Biological attributes are not "fixed and discrete" in the way implied by the concept of race; significantly more genetic variation occurs within than between populations, racial or otherwise.[15] In short, while the biological fact of human variation remains, there is no such thing as racial purity, nor can science explain variations in human behavior across populations by means of genetic, let alone racial, differences. Such variations are cultural, reflecting a complex world very much of our own making, one in which race is less a scientific object than a contentious category within the economy, the law, the political representation system, social movements and popular culture.[16]

To be sure, "culture" is as fuzzy and mercurial a concept as "race." Therefore, we must forgo answers, and begin the process of asking questions about the world beyond our immediate experience and media culture. Independent film and video offer an important alternative to the mass media, both in terms of point of view and social function. Many independent producers started on local public-affairs series in the late 1960s and early 1970s. That period saw a vibrant and broad-based media reform movement aimed at making commercial television follow its legal mandate to serve the public interest of local communities. As a result, minority public affairs series served as the birthplace and training ground for black, Latino, Asian-American and Native American "cinemas." By the end of the decade, however, with the rise of deregulation, the producers of these films found themselves working as "independents," offering their films to the programming margins of public television. Against great odds, these producers continue to produce new work, although distribution remains difficult. Deregulation, instead of democratizing commercial television, gave rise to a handful of global media conglomerates, which integrate broadcasting with cable, satellite service, film studios, video rental chains, publishing, music recording, sports teams, retail stores and theme parks. These conglomerates have developed joint ventures and equity interests with each other as well as with finance, computer and telecommunications corporations.[17] For all the hype about the democratizing effect of the deregulation and digital revolutions, one is hard pressed to find much diversity coursing through the medium, let alone new models for social equity and intercultural dialogue.

Independent film and video can serve as an important first step in reducing our dependence on global media for what we know about the world. But it is only a first step when it comes to race, racism and racial conflict. We must do more than just view race; we must put ourselves into the picture, in large part by stepping outside our everyday life. Developers of the *Viewing Race* project believe in the efficacy of dialogues across difference. The following essays provide practical information about using independent video to stimulate discussions on race. They stress that we cannot look for a quick fix, but must focus instead on uncovering the experiences, assumptions and points of view that contribute to understanding race.

Before we can resolve racial conflicts, we must

understand them. The endings of two documentaries exemplify this difficult and painful fact: Renee Tajima-Peña and Christine Choy's *Who Killed Vincent Chin?* (1988) and Spike Lee's *4 Little Girls* (1997). The films both close with a scene of a mother who has lost her child to racial violence. These powerful images create an almost unbearable empathy without sentimentality. In the former, Vincent Chin's mother responds to the acquittal of her son's killer with disbelief that such a thing could happen in her country. The camera zooms in on her hand, clenched tighter and tighter, like a heart about to disappear. In the latter, Spike Lee interviews the mother of one of four girls killed in a church bombing in Atlanta, Georgia, in September 1963. Now, 35 years later, the mother talks about the process of letting go of her anger and opening up to compassion. In her gentle, yet slightly playful dialogue, we see both the difficulty and the possibility of living in a better world.

The videos and ideas featured in this *VideoForum* provide one avenue by which to pursue better understanding of racial conflict, cultural difference and intercultural dialogue. Through screenings and discussions, participants can begin to learn and appreciate the complex ways in which we are both different and the same. This *VideoForum* explores several practical ways in which the videos can be used to facilitate such a process in the classroom, workplace, community center and elsewhere. But the most important part will be you who use these tools to contribute to a discussion that can bridge our differences by understanding them. ●

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[1] Patricia J. Williams, *Seeing a Color-Blind Future: The Paradox of Race* (New York: The Noonday Press, 1997), p. 17.

[2] I borrow the phrase "distribution of sadness" from Carlos G. Velez-Ibanez, *Border Visions: Mexican Cultures of the Southwest United States* (Tucson: University of Arizona Press, 1996), see especially chapter five. The phrase refers to the way in which some racial groups are disproportionately represented among those people facing poverty, violence, crime and other social ills.

[3] *Report of the National Advisory Commission on Civil Disorders,* Otto Kerner, Chairman (New York: Bantam Books, 1968).

[4] Alissa J. Rubin, "Racial Divide Widens, Study Says," Los Angeles Times, March 1, 1998, sec. A, p. 18.

[5] Shawn Hubler and Stuart Silverstein, "Education Doesn't Narrow Earnings Gap for Minorities," Los Angeles Times, January 10, 1993, sec. A, pp. 1, 14-15.

[6] George Gallup, Jr. and Dr. Frank Newport, "Americans Show Generally Low 'Census I.Q.'," The Sunday Oklahoman, March 25, 1990, sec. A, p. 15.

[7] For a very readable and useful account of the modern nation-state as an "imagined community," see Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism,* rev. ed. (London: Verso, 1991 [1983]).

[8] The Directors Guild of America, Writers Guild of America and the Screen Actors Guild release annual reports on minority employment. The one area where there has been significant improvement over the past three decades is in acting roles for television commercials. See also Sally Steenland, *Unequal Picture: Black, Hispanic, Asian and Native American Characters on Television* (Washington, D.C.: National Commission on Working Women of Wider Opportunities for Women, August 1989).

[9] See Marshall McLuhan, *Understanding the Media: The Extensions of Man* (Cambridge: The MIT Press, 1994 [1964]).

10 Robert Britt Horwitz, *The Irony of Regulatory Reform: The Deregulation of American Telecommunications* (New York: Oxford University Press, 1989), p. 12.

[11] Ibid., p. 14.

[12] See John David Skretney's comprehensive account of the development of affirmative action, *The Ironies of Affirmative Action: Politics, Culture, and Justice in America* (Chicago: University of Chicago Press, 1996).

[13] George Lipsitz, *The Possessive Investment in Whiteness: How White People Profit from Identity Politics* (Philadelphia: Temple University Press, 1998).

[14] Michael Omi and Howard Winant, *Racial Formation in the United States: From the 1960s to the 1980s* (New York: Routledge, 1986), p. 68. Emphasis in the original.

[15] Quoted phrase from Sandra Harding, ed., *The "Racial" Economy of Science: Toward a Democratic Future* (Bloomington: Indiana University Press, 1993), p. 8. See, in the same anthology, Frank B. Livingstone, "On the Nonexistence of Human Races," pp. 133-141. For a useful popular discussion of the science of race, see the special issue of Discover in November 1994. The classic text on race, racism and biological determinism is Stephen Jay Gould, *The Mismeasure of Man,* rev. ed. (New York: W.W. Norton & Co., 1996 [1981])

[16] See Kimberle Crenshaw et al., ed., *Critical Race Theory: The Key Writings That Formed the Movement* (New York: W.W. Norton & Company, 1995).

[17] For an overview, see Edward S. Herman and Robert W. McChesney, *The Global Media: The New Missionaries of Corporate Capitalism* (London: Cassell, 1997).

RACE, VIDEO AND DIALOGUE

HOWARD GADLIN AND JAN JUNG-MIN SUNOO

Since the Kerner Commission report in 1968, every analysis of problems in American race relations has pointed a finger at the media. The criticisms reflect our awareness that, in many ways, the media shapes our understanding of race relations as much as our direct experiences do. Notwithstanding the end of de jure segregation, most people have limited contact with people of other races and many people still live and work in homogeneous settings.

CULTURAL FILTERS

In general, our perceptions and interpretations are influenced by events filtered through our cultural experiences. These cultural filters develop from racial and ethnic background, as well as gender, sexual orientation, age, economic status, religion and geography. For the most part, we are unaware of these cultural filters and would be hard pressed to explain where we developed our notions of foods that taste good, music we enjoy, people with whom we feel comfortable and those who make us uneasy. Yet we act on these judgments daily.

Cultural filters are laden with personal values. We not only perceive the world differently from others, we presume that our perception is the most valid one. This presumption can easily lead to cross-cultural misunderstandings and racial conflict. Therefore, the first step to cross-cultural understanding is to become aware of our cultural filters. Video can play a role in attaining that goal. Several videos in this package illustrate how racial conflicts based on cultural filters emerge in the course of dialogue: *The Color of Fear, Facing Racism* and *Skin Deep. In Whose Honor?*, which deals with the use of Native American mascots for sports teams, provides a striking example of how cultural filters prevent one group from understanding the offense and anguish their actions cause another group. We also must appreciate the diversity and conflict that exists not only between groups but also within a group. Several videos explore the complexities of self-perception: *Black is...Black Ain't, Hair Piece* and *A Question of Color.*

The media is also shaped by the cultural filters of the people and institutions that create it. Video can play a role, but it is simply a tool and not a panacea. The independent videos in this package represent points of view and topics that generally do not appear in mass media. But their usefulness depends upon understanding the way in which their images reflect their makers' opinions.

VIDEO AND DIALOGUE

We approach the question of race and dialogue from the perspective and practice of conflict resolution, which helps people create their own solutions to disputes. With a mediator's assistance, people who begin with positions in striking opposition to each other can identify areas in which their interests overlap. When this happens, they can better appreciate the perspectives of those with whom they have disagreed. At its most successful, conflict resolution transforms the relationship between adversaries to one in which the two sides can work together collaboratively to resolve

conflicts previously seen as beyond resolution. Although conflict resolution itself works best with a trained specialist as mediator, its underlying principles can be applied to a variety of settings — community meetings, classrooms, the workplace — which are explored in the next section. Below we offer some thoughts on how these principles dovetail with the use of video in fostering a dialogue around issues of race and racial conflict.

Increasingly, diversity trainers, scholars, librarians and facilitators are using video as a way to encourage people to talk about their perceptions and assumptions about one another. Video provides participants with a common experience against which they can better define and understand their own differences. Overall, video offers four possibilities that fit perfectly with the sensibility of dispute resolution: empathy, expression, critical distance and reframing the problem.

- **Empathy.** The chances of success increase enormously if the parties can see the conflict from the other's perspective. However, the dynamics of face-to-face confrontation often work against empathy. Video frees people from the need to respond directly to the other person's perspective, encouraging a feeling of empathy otherwise almost impossible to accomplish. Also, video can transcend barriers created by strong group identification by pointing out similarity even within the context of difference.
- **Expression.** Misunderstandings brought on by racial differences tap into our deepest fears, hurts and anger. Most people cannot face the intensity of these feelings in personal confrontations, especially when they occur as part of an initial discussion. However, people can accept intensity of expression in a video. Videos also let us express feelings that we may have been afraid to express in a discussion. But these feelings are a part of the fabric of racial tensions and conflicts.
- **Critical Distance.** People find it almost as difficult to change their own perspective as to take on someone else's. The need both to express and defend a position leaves little room for critical self-reflection. Anyone who has used video instruction to teach or learn how to play a sport knows how powerful it can be. In the same way that a skilled mediator can create a space in which to examine one's own position critically, free from the obligations of winning or defending, a video permits individuals or groups to see how others see them rather than how they want to see themselves.
- **Reframing the problem.** Mediation as discussion always seeks change. Even if differences cannot be resolved, participants should come away with a more accurate understanding of the nature of their differences and an appreciation of the other's perspective. We encourage disputants to frame their understanding of a conflict in a way that incorporates the perspectives and interests of all parties. Obviously, a video can show the perspective of one person or group. But the best video captures something truthful and moving about the views of all characters. A skilled facilitator can help us see the intertwining perspectives taken in the video and the way a problem was framed.

Although the potential for using video to encourage understanding is great, so too are the risks. Used improperly, a video can close off discussion as much as open it up. If a facilitator forgets that the video has taken a point of view and uses the work to represent truth, he denies the opportunity for an open discussion. Images are also evocative; a video might release feelings so intimate and powerful that they push participants either to withdraw from or to heighten the conflict.

A skilled mediator knows the importance of reframing an especially powerful statement made by one party in a dispute. The same holds when you use videos; do not assume that they speak for themselves or that all viewers see them in the same way. For example, *The Color of Fear* should not be allowed to stand on its own in a discussion of race relations or it will reproduce the distorted dynamics of miscommunication, guilt and blame that it captures so powerfully. Discussion leaders must help participants recognize how a point of view can emphasize, focus, omit and distort. A cinema classic such as *Rashomon* can be effective for introducing the notion of point of view and preparing participants to see images with a critical eye. But almost any documentary can be used to the same effect by noting the ways in which opposing points of view are presented, both at the level of argumentation (competing claims) and editing (juxtaposition of statements with images).

Certainly video can be an effective catalyst in an effort to discuss race and racial conflict. Any hope of resolution depends on getting to the heart of a conflict. Video helps cut through the many barriers to honesty when dealing with issues as charged as race relations.

PROGRAMMING WITHOUT TEARS

DON CHAUNCEY

At one time, most medium- to large-sized branch libraries had one staff member responsible for adult programming and another for children. But changes in focus and staffing in public libraries over the past decade have had a negative impact on programming for adults. Now, although there are still children's programmers in each building, there may be only one systemwide adult programmer. Often this has the effect of reducing the originality and number of programs offered. The focus of programming has also shifted to attract mass audiences, and as a result, libraries have jettisoned programs that deal with serious societal issues or that are "PBS-oriented." At one time, libraryland hosted a wealth of experienced staff with "programming memory." But with retirements and institutional priority shifts, much of this expertise has evaporated. Today's staff wear too many hats to devote much time to programming. As a result, newer librarians show a reluctance, even a fear, of programming.

Although nothing can guarantee success (short of a megacelebrity in attendance), specific guidelines can increase quality programming. I write from the perspective of the public library, but programmers in any situation, from community groups to discussion groups, can benefit from the following suggestions.

- **General advice.** Start simply at first. If you are new to programming or if your library system is returning to programs after a long absence, you should try a single, focused program rather than an ambitious series. Although a series is sexier and easier to publicize, you may find yourself rethinking strategies mid-project — and this can be stressful. At the start, test out your abilities and your audience on a single program. You always learn unexpected things when you interact with the public!

  Program ideas can spring from several sources: the programmer, the needs of the public or the library administration. Whatever the impetus, the key to successful programming is planning. Planning enables you to identify potential roadblocks and advantages. The main elements that I consider in planning are: goal of the program, content, logistics, publicity, tie-ins, funding and evaluation.

- **Goal.** Why are you having this program? Identifying the goal affects the way you tackle and evaluate the program (and, in turn, how you are evaluated by your audience). For example, if you need to demonstrate that you can reach large numbers of your patrons, you should plan a popular program rather than a narrowly focused and controversial one.

- **Content.** Once you define your goal, shape the program to achieve it. You have the choice of a simple screening or an elaborate one. In either case, try to share the load. If you plan well but don't feel comfortable in front of audiences, find a speaker, facilitator or panel to take the focus away from you. If you are good with details but shaky on program shaping, ask for help from individuals or groups who know about your subject, and engage a panel that will be involved from the start.

You can find speakers or potential panelists through local universities and community colleges, community groups or churches and national organizations, such as the ACLU and NAACP. Check with your state or local government. In Florida, for example, the Florida Endowment for the Humanities has a list of speakers who do not charge fees. Some groups may provide grants for speakers who participate in community-oriented programs. Check your local newspaper. Experts cited in recent articles related to your topic may be willing to participate in your program. Sometimes a reporter will agree to moderate a discussion on the topic. Remember to aim for balance. If your topic is controversial, offer space to reasonable objectors. You don't have to give a microphone to every oddball in your county, but try for a reasonable spectrum of opinion. You will, of course, take guidance from your institution.

Be clear about whether you can offer an honorarium to participants. In a library setting, a Friends of the Library group may be able to provide a small fee. If you cannot offer any fee, arrange an after-event dinner for those involved. Have one meeting with all participants in the program — the earlier in the process, the better. Talk about your expectations and make sure the panelists are comfortable with them. Be realistic. If your topic is controversial and has been the focus of major disagreement, you can expect heated discussion. Have someone present who can defuse anger; this can be an invited audience member, rather than a featured speaker. Multi-denominational ministerial associations have people trained in conflict resolution, as do many civil rights organizations. Get in touch with one of them. It also doesn't hurt to have visible security at any event where opposing groups may lose their tempers. Although this is rare in a library setting, I have been picketed by groups that wanted to prevent a particular program from occurring. On that occasion, uniformed security ensured a peaceful, if lively, discussion.

- **Logistics.** If you are using video, make it as good as possible. High-quality ceiling-mounted video projection is best because no equipment blocks the audience's view. If this is not an option, a good floor-projected system is the next choice. You can rent or borrow these systems. If your speaker is university-affiliated, ask if the university will loan you a projection system; in return, offer to mention it as cosponsor of the event. Commercial rental houses may also agree to provide the equipment if they get mentioned as an underwriter. Or ask if the library Friends group will pay for this. If you can provide only a VCR/monitor set-up, set the monitor on a six-foot-tall cart. Have one monitor for each 15 audience members and run the audio through the room speaker system. The room should be dark during the video portion of the program. In a room that holds 100 or more people, use a microphone for the speakers. An additional floor mike is useful for audience questions. Of course, if your turnout is small, you can dispense with microphones altogether and take advantage of the intimacy by asking the audience to move forward for discussion.

- **Publicity.** Publicity is vital for a successful program. To start, write a tight, one-page press release that contains all vital information in the first two sentences. Study other press releases to see the format that works best for you.

  Mention that all are welcome and that admission is free. If you're a private group that charges a small fee or a voluntary donation, you should mention it in the press release. Include brief credentials for all speakers and a contact name and phone number for follow-up. You can provide photos and biographies along with the release, or you can send them upon request. You can usually get a still photo or graphic from the video distributor. Local newspapers will usually list your program in the events or arts listings. Radio is equally cooperative, but television coverage is harder unless there is strong community interest — as with Black History Month or Women's Emphasis Month — or if you have a local TV personality as moderator or facilitator.

  Other effective publicity methods include hanging posters in the building or in the offices of groups with similar focus. Sending the press release to appropriate community groups well in advance can really boost audience turnout. Groups with newsletters will publicize your program to their members and announce it at their meetings.

- **Note to yourself.** If you want to become a serious programmer, start your own address file with publicity contact names — and update it frequently. Know the format that the newspaper requires, deadlines, the name of the editor or reporter who should receive releases, phone numbers and whether you should fax, mail or e-mail.

- **Tie-ins.** Relevant book displays are well received, as are bibliographies and videographies of library holdings that relate to the topic. Don't be too shy

to urge audience members to apply for library cards. After all, you are the "sponsor," and a commercial for the library is OK.

- **Funding.** A lot depends upon the size and complexity of the program and the resources of the institution and community. But even if you have no funds, you can provide quality programming. You can put together a video series from the materials budget of the library by buying public-performance videos. Panelists will often appear for no fee; if they do charge, Friends of the Library groups can often pay honoraria, as well as for equipment rental or a reception afterwards. State humanities or arts councils (and local councils in populous counties) have grants programs geared to this type of programming. If local or state rules forbid giving to governmental entities, the Friends group may be qualified to accept grants. Often, having a community group as cosponsor will allow the community group to qualify for the grant. Explore your options. Most public grants organizations will work with you to help make your program a reality. Keep in mind that often you must apply for such funding at a specific time of the year — sometimes as much as six months in advance.

- **Evaluation.** Don't assume that your work is done when the panelists stop speaking and the video is rewinding. Pass out evaluation forms and ask the audience to rate the program. These forms should be simple and anonymous. Some general questions might include: Was the video successful in representing the issue? Did the speaker(s) deal with the topic as fully as you would have liked? Was the room comfortable? Was the video (TV) easy to see and hear? What additional programs would you like to see? Set up the forms so the questions can be answered by checking or circling a specific statement. Leave space for general comments. If you want to build a mailing list, use a separate form. Don't risk loss of feedback by compromising anonymity. ●

USING VIDEO AS A CATALYST

Introduction by Lorna Ann Johnson

In compiling this publication, we thought it important to have those who use video in different contexts write about their experiences in the field. Screening a tape isn't hard; initiating and moderating a constructive discussion is more challenging.

With this publication, we hope to encourage teachers, librarians, counselors, affirmative action officers and lay people to organize discussions around race relations and diversity using video as a catalyst. We believe that the experiences of Lauren Kucera and Milton Reynolds (diversity trainers), Debbie Wei (teacher) and Laura Vural and Rachel Castillo (video instructors for young people) will provide useful suggestions for anyone interested in using video to organize such a forum.

Why video? Television shapes our perceptions and opinions of each other. Through nightly news reports and other shows we garner information about other people, cultures and places. Television even shapes our notions of ourselves and informs us about our world. As we become more dependent on this medium, which provides an essentially solitary experience, we engage in less and less public discussion. We no longer have public spaces where people gather to debate ideas and opinions. *Nightline*, *The Jerry Springer Show* and *Oprah* have become acceptable substitutes for public discourse. As a result, we have less opportunity to hear other points of view. Some of our opinions have become based more on misconceptions than informed analysis.

I recently watched a television documentary on PBS about a visit by the Harlem Boy's Choir to Australia. Upon the choir's arrival, the Australians, mostly other young men, began mimicking 'home boys.' Their knowledge of young black men was limited to the body language and cadence of rap stars. They were regurgitating the images they had been fed.

If the Harlem Boy's Choir created a film or video about themselves, what would they emphasize? A pair of our writers, Vural and Castillo of Truce: Rise and Shine, a youth development program, deal with issues of self-representation in the media. They convened a group of young people to watch the film *Secrets and Lies* and talk about race and identity. When asked to define themselves, the young people's responses were complex and went beyond skin color and cultural influences. Programmers, educators and facilitators can use the films in *Viewing Race* both to talk about the many ways people define themselves beyond race and skin color, and to talk about the way others define them based on race and skin color.

Kucera and Reynolds, diversity trainers in San Francisco, provide us with a logistical framework within which to conduct forums on race. As diversity trainers working with corporations, nonprofits, agencies and schools, they share their strategies for organizing and moderating screenings and discussions centered on race and difference.

In their articles about youth programming, Vural, Castillo and Wei discuss the need to teach young people how to think and view video critically. These skills involve questioning the film, video or text's point of view, finding different ways to view an issue and validating personal experience.

The goal of *Viewing Race* is to couple viewing with discussion. We plan to unwrap the box labeled "race" and examine some of its contents: History *(Bridge to Freedom (1965), The Massachusetts 54th Colored Infantry)*, fear *(The Color of Fear)*, privilege *(A Question of Color)*, violence (*Who Killed Vincent Chin?, 4 Little Girls)*, and love *(An American Love Story)*. We hope these videos allow viewers to come away with a better understanding of the differences and similarities between us, ultimately giving depth, context and clarity to the issues surrounding race.

Images cut through borders of age, class and even language. Video is the perfect medium through which communities can communicate their differences and similarities. We hope that you will use the experience of our writers and the films and videos listed in *Viewing Race* as guideposts to promote discussions of race and diversity issues that affect your local community or institution. ●

Talking About Film/Talking About Race

LAUREN KUCERA AND MILTON REYNOLDS

Positive change in the relations between races generally comes about as the result of honest conversation and the exchange of ideas, feelings and experiences. This type of interchange can help build respect for both our differences and similarities.

Film and video provide us with valuable tools that make it easier to talk about the subject of race in America. People who do not usually discuss this subject find it less difficult to come together to talk to and learn from each other after watching a film as a part of a workshop, under the leadership of a skilled facilitator. This situation provides the structure necessary to begin the often difficult process of exploring the subject of racism and how it affects our daily lives. Film and video also offer two other advantages: Each presentation represents a distillation of ideas and images, and the passive process of viewing encourages focused reflection.

A film extracts the essentials of hundreds of hours of footage into a finished presentation, in effect separating the wheat from the chaff. Films tend to get to the heart of the matter by diving into thorny issues directly. In unscripted films, such as *The Color of Fear* by Lee Mun Wah, the raw emotion makes the issues more real, thereby creating a greater opportunity for learning and change.

Often, the difference between responding to a situation or just reacting to it is simply a few moments of reflection. Film provides viewers with time to examine their emotions so they don't have to defend their position immediately. When people have the opportunity to contemplate, they are often better able to thoughtfully articulate their feelings and ideas. This helps to ease, although not entirely eliminate, the tension and anxiety that often accompany a discussion of racism.

For those readers interested in using film to deal with racial issues, we provide strategies to help you succeed in this rewarding and important work.

REASONS FOR ORGANIZING A FILM/VIDEO WORKSHOP

Silence and denial about racism in the United States have left communities splintered. Many people would like to talk about the subject, but don't know how to begin. When people join together to examine race relations, they are usually affected deeply by the discussion. They tend to develop a greater knowledge of themselves as well as to discover the facts about racial injustice. As a result of this awareness, they can determine new ways to take action toward ending racism. Creating a workshop that allows citizens to gather in a safe place to discuss these issues is a gift that you can give to your community.

DO YOU NEED A TRAINED FACILITATOR?

If you plan to hold an institutional film/video workshop (one that takes place at a corporation, school or nonprofit agency), plan on using a trained facilitator or team of facilitators. An internal, untrained facilitator will find it difficult if not impossible to remain objective in the face of the institutional dynamic and hierarchy. In this situation, a facilitator often makes compromises, with the result that what needs saying might not be said.

A team of two facilitators is ideal when you conduct a workshop about issues of diversity because each person has a different perspective and style. Working as a team allows them to serve the needs of the group better. A two-person team also gives you the opportunity to demonstrate the cross-racial or cross-

gender interaction that you are trying to promote. A team also lets the group see shared leadership in action and learn about interpersonal dynamics. For example, if a white man and a Latina are leading the group and the man interrupts the woman, the Latina may point this out to the group, demonstrating that conditioned patterns of inappropriate behavior are always present but that we have the chance to help each other correct them. Although the facilitators must maintain a certain objectivity in order to guide the workshop appropriately, they can provide opportunities for the participants to learn important lessons if they remain active members of the group.

Informal film/video workshops, such as those held in a living room, a recreation center or a library, usually do not demand a trained facilitator, especially if you want to maintain an informal atmosphere. This does not mean that such an informal setting will not be charged with feelings about racism, but as a society, we should hold discussions about racism wherever and whenever possible in order to promote understanding. However, anyone contemplating a forum like this must be willing to do the necessary homework.

In a way, you have already started the process of developing a workshop because you know about your own experience with racism. To learn more, read materials written by people who have been doing similar work and find support in your community for the project. If you hold a forum on race without proper preparation or knowledge of the group with whom you will be working, you run the risk of worsening the situation; a poorly run forum does more harm than good. Sometimes people hold a workshop in a community to "put out a fire" because of a derogatory remark by a city leader, or they develop a forum on campus inspired by a racist incident. If such an event prompted the creation of a forum, then maintaining order and providing a safe environment for participants demands the participation of a trained facilitation team.

ORGANIZING THE WORKSHOP

At this point, you're ready to think about the logistics of a forum. The key points to keep in mind: Be clear about your motivation; keep the surroundings simple; keep attendance small; and begin the process with an appropriate flyer or brochure.

Once you clarify why you want to hold a forum, you will be able to select the appropriate film to deal with the issue at hand. Knowing your objective will also help illuminate any blind spots or unspoken agendas of which you may not be aware. If you're able to articulate your objective in a thoughtful manner, you can also avoid taking a defensive stance in the event that you are challenged.

Keep the surroundings simple. Create an environment in which people feel comfortable watching the film or video and sharing their experiences, thoughts and feelings. The physical environment can affect the mood of the group, so minimize distractions such as peripheral noise and extraneous visual stimuli, and keep the room at a comfortable temperature.

An ideal size is a group of about 12 participants. Groups with less than 8 people often do not provide a depth and breadth of perspective and experience. Small groups also may not give participants a chance to take the time to step back and reflect or remain less active if they need to. If a group is larger than 18, it is unlikely that everyone will be heard; efforts to accommodate each member also tend to make others feel slighted or cut off. Further, cultivating a sense of shared purpose and group intimacy becomes increasingly difficult as the size of the group grows. For larger audiences, you'll need a trained facilitation team.

Create a flyer that prompts the audience to reflect on the issues you want to discuss before the screening. You can accomplish this by posing a question on the flyer that links the film or video and the workshop's goals to the interests of the audience — for example, "Is racism affecting your relationships at work (or school, or in your community)?"

HOLDING THE WORKSHOP

Here is a good outline for a three- to four-hour forum that includes a film screening and discussion.

- **Prefilm briefing.** Includes an introduction to the workshop, a question to the participants that start them thinking why they're there and guidelines for the discussion after the film.

  Establishing working guidelines is an essential part of the process. They serve as rules of the road and provide a way to resolve a problem if you come to an impasse. Failure to establish and clarify guidelines invariably leads to a potentially unmanageable conflict among participants.

  Guidelines include rules such as:
  - Listen respectfully to others
  - Speak from your own experience
  - Keep anything said in this room confidential
  - Pass if you feel uncomfortable speaking

  You should also establish working assumptions about the participants to set the tone of the gathering. Let everyone know that all people are vulnerable, fallible and resilient. Stress the fact that all of us can change our outlook if we want, which

is one reason that everyone is attending the workshop.

- **Film screening.**
- **Postfilm discussion.** Provide some time for people to reflect on the film silently. Then ask participants to share their thoughts about what they felt as they watched the film. Give them time to formulate their answers without rushing in. If the facilitator delineated the working guidelines and working assumptions clearly, his or her role may be minimal. The facilitator's goal is to listen to both the voiced and silent statements in order to provide participants with a sense that it's safe to talk about their beliefs without repercussions.

  In our experience, people will often talk around issues or fail to talk at all if they do not feel safe sharing their opinions. Often they fear that they will be denigrated or pigeonholed if they speak, or that they will be laughed at if they show their ignorance. At this point in the workshop you should reiterate the working guidelines and assumptions, and the fact that the forum is a safe place to explore thoughts and feelings. If participants deviate, the facilitator should refer back to the pertinent point.

At the end of the workshop, the facilitator should sum up the key points and then stress that this meeting was only the beginning of an understanding of how racism affects our lives. The awareness that surfaced will develop even further and enrich their lives in countless ways. To encourage participants to explore these feelings further, you should have supplementary material and resource lists available for them to take home.

We hope we've encouraged you to pursue the use of video in order to stimulate discussions about race relations. The challenge is to create opportunities for all of us to examine the ways we have been shaped by race and racism in America — and to begin creating a more equitable reality. ■

Video in the Classroom

DEBBIE WEI

Teaching controversial topics is never easy and, unfortunately, race and racism remain controversial. However, students must be able to analyze the world they are moving into as children and young adults. I have worked in Philadelphia for more than 15 years teaching Asian-American studies and English as a second language and have found video to be an invaluable classroom tool. Video unlocks voices, opens worlds, taps emotions and reveals issues. The videos mentioned in this publication will go a long way in helping teachers support critical, antiracist pedagogy.

Students of color, although increasing in number, still remain largely invisible in textbooks. Trade books rarely mention people of color in the context of the "American experience." Our presence is usually signified by "the box," the little section on a page devoted to "the other." The box stands alone, ostensibly to highlight, but really to distinguish, the exception to the main text. Students and teachers, hungry for a more inclusive vision of the American experience, are hard pressed to find real images of either historical or contemporary people of color in classroom texts. Perhaps even more critical than the images are the perspectives — the voices of people of color that offer alternative visions of the American experience. These could provide a source of recognition for students of color in our schools as well as challenge mainstream assumptions, thus leading to a richer, deeper understanding for all students.

Video, when used effectively, offers an incredibly powerful and useful tool for filling these gaps. Although it cannot replace written text in the classroom, video does offer what written text lacks. For example, first-person narrative captures nuances that written text cannot equal. Cadences — influenced by ethnicity, class and region — come alive in video. First language can be honored in video. Video is also accessible to students at various levels of literacy and offers a springboard to classroom discussion that is sometimes difficult to achieve with written text.

Good teaching, for video as well as written text, requires careful and thoughtful preparation. I recommend the following steps as possible approaches:

- Preview the video and note unfamiliar vocabulary and situations. Think about possible difficult segments (those that might be hard to comprehend or cause emotional reactions) and think about your

introduction before students view the video. Consider the length of the video. If you cannot show the entire video in a single class period or, if you want to use a portion instead of the whole, plan ahead of time where you will break the viewing.

- Be aware that simply because a video is made by and about a particular group (Asian Americans, for example), it may not be accurate or helpful. Both positive and negative reviews of videos can help teachers prepare themselves for using the video in class. Like so-called "multicultural texts," which currently permeate the market, there are "good" examples and "bad" examples. Sometimes "bad" examples can help students develop their faculty for critical analysis.
- Find out as much background information about the video as you can and also prepare some materials on the issues with which the video is concerned.
- Ask the students if any of them have seen the video or are familiar with the issues discussed in it.
- Prepare questions for students to consider as they watch the video. This gives them something specific to look for.
- For videos that may elicit an emotional response, allow time after the viewing for students to reflect. I ask students to write in a journal for five minutes about their reactions.

Sometimes, even with the most careful preparation, you will experience unexpected consequences. I have made my own mistakes. When trying to teach about the legacy of the Vietnam War to high-school students in an Asian-American studies class, I showed *Hearts and Minds*, an Academy-Award-winning documentary from the 1970s. The video captures the voice and pulse of the times, and was controversial at the time of its release because of its clear criticism of the U.S. involvement in Vietnam. The video highlights the controversies that arose at the time the tragedies surrounding Vietnam were unfolding. However, I failed to prepare myself or my students, many of whom were Southeast Asian, for the film's emotional impact.

Before taking my class, these students knew nothing about the Vietnam War. Although I wasn't surprised, I was not prepared for the extent of the "nothing" they knew. They did not know that the U.S. had ever been involved militarily in Vietnam, Cambodia and Laos. The relentless cruelty of the war and its devastating impact on the people of Southeast Asia as depicted in the film devastated my students emotionally. Although I thought I had prepared them well I hadn't; the students, who had such close emotional ties to the subject, found the story difficult to deal with.

I had better luck in the classroom with *My Brown Eyes*, a film about a young Korean-American child's experiences in school. Because both his parents work long hours and come home late at night, the child is left largely to fend for himself. This experience resonates with many Asian-American children whose parents may work in restaurants or garment factories, or run small family businesses that require long, late hours.

In the film, we see the youngster happily prepare breakfast for himself and his parents, and pack his own lunch as he gets ready for his first day of school. The rest of the film depicts a devastating experience at school as the child, happy and self-reliant at home, becomes excluded and silent at school. We trace the cultural dissonance that affects many Asian-American students in school: children laugh at the little boy's name and they make fun of the lunch he has prepared. He ends up fighting and then being left alone in the principal's office for hours because the school cannot reach anyone at home. When I show this film to students, it affects Asian-American youngsters so strongly it often leaves them in tears.

This valuable little gem of a film can be used not only as a tool in the classroom but to help professionals develop a critical eye for understanding what Asian students experience in school and what schools, in turn, must do to help these children. There are no "bad-guy" adults in the film, but teachers can readily see that even good intentions can sometimes lead to bad results — or to no results — that still leave children shattered.

Finally, while we are discussing the topic *Viewing Race*, we must understand the potential pitfalls in discussing "controversial topics" in the classroom. Certain topics can generate controversy and possibly become the center of public fights about appropriateness and censorship. These topics include issues such as sexuality, race, class and U.S. foreign policy. Many teachers simply avoid any discussion of them in order to stay clear of trouble. But these are precisely the topics that have meaning to our students and help them think critically about the world. Rather than avoid the topics, I recommend a different approach.

Keep in touch with parents as much as possible. At the beginning of a unit of study, consider sending a note home to parents telling them what their students will learn about next. Explain the objectives of the unit, and talk about how you, as a teacher, intend to meet those objectives. Teachers should also let parents know what materials will be used. Be as open and

honest as possible. Sometimes, for example, video used with older students may include profanity. If parents call to object, talk with them but always offer an alternative for their child if the material you plan to use makes them uncomfortable.

I often teach my high-school students about imperialism and colonialism to help them begin to see racism's institutional and structural roles both historically and currently. In this unit, I have used an excellent documentary entitled *Savage Acts.* This film holds a critical view of U.S. foreign policy at the turn of the century and presents a hard-hitting account of the brutality of the U.S., primarily in the Philippines. Using strong language and imagery, the film analyzes the role of racism in helping to support imperial aggression.

Some people who have viewed this film think it "un-American." I have not had anyone complain about my use of the film in the classroom, but I still have tried to prepare myself. I carefully explain why I believe it important for students to think about racism as a factor in the development of U.S. foreign policy, helping to put the film in context. The film uses primary sources as the main text — political cartoons, speeches, newspaper excerpts and excerpts from letters written during that time. I explain the value of using primary sources so that students can develop the ability to interpret events, both historical and contemporary. I also explain the need to look at events from multiple perspectives in order to have sufficient information to draw conclusions.

All told, video provides students with a crucial tool to develop their analytic powers. Teachers should learn to use it wisely. ●

Exploring Race & Identity: A Case Study of Using Video with Youth

LAURA VURAL AND RACHEL CASTILLO

At Rheedlen's Rise and Shine Productions, a youth development program in New York City, teens between the ages of 13 and 19 create their own videos as a way to explore their social and personal concerns. We also encourage them to examine both the similarity and disparity between their own views and the views that various media convey. At Rise and Shine, we believe that media literacy is an essential part of multicultural education. Informed students are able to assess media critically and resist the manipulation of history, culture and their own perceptions of the world. The following presents our experiences in using film and video with youth. Hopefully other nonprofit groups, teachers and communities can benefit from our experiences.

Every day after school and throughout the summer, the young media activists meet to produce their one-hour show, *The Real Deal,* which airs four times a month on Manhattan Neighborhood Network's public-access station. These videos have attracted a cult cable audience, been screened at national video arts festivals and won numerous awards.

For every show, the teens pick an overall theme to tie the hour together. For one wrap-up screening workshop, our staff met to select a film that would help enhance the self-exploration and creative journeys these young producers experience as they create their videos. The film suggested by our 19-year-old supervising producer, Rachel Castillo, was Mike Leigh's 1996 feature film, *Secrets and Lies.* She felt that its theme — the quest for identity, for a place and/or person that one can claim as origin or home — would help stimulate a substantial discussion on race and culture. We then decided to work together to create the curriculum and lead the workshop.

Generally, we share a brief synopsis of the film or video with the students before screening. However, in this case, we felt that the element of surprise would help stimulate a more honest discussion around race, class and gender roles. The story line for this British film revolves around Hortense, a young black woman adopted at birth by a black family. When Hortense's adopted parents die, she begins the search for her biological mother who, she learns from the adoption agency, is white. The mother, Cynthia, is as surprised to find that her daughter is black as Hortense was to find that her mother is white. The film's subtle view of race quietly challenges stereotypes and provides texture to the story's subplots that involve Cynthia's other daughter, her brother and her sister-in-law in issues of motherhood, belonging, family, trust, gender and class.

Preparation is vital in conducting a film/video workshop for teens that explores race, media representation and their own self-images of racial identity. We found it important to prescreen the film

and design questions and exercises for the students at specific scenes. Based on our knowledge of the 40 teen producers at *The Real Deal*, we decided to divide the screenings into three sessions. We knew we could not do a thorough job in one 90-minute session, nor would the students' short attention span allow for one session. So we broke the film into three acts and also determined specific scenes we wanted to analyze. We designed the curriculum so that each session had a warm-up exercise, questions for the film, a hands-on exercise and a closing activity. Because the teens involved in Rise and Shine are already versed in the language of film, we did not include a discussion of the role of camera movements, lighting or editing. However, if you plan this exercise with another group, we recommend preparing the students so they can discuss the role of the filmmaker's aesthetic and technical choices.

We met in a room with a video projector set to show the film. Light came in through two windows because we believe that it's important *not* to screen a film in total darkness; students should be in an environment conducive to *active* viewing. Before we began, we asked for a volunteer to videotape the discussions. We find that documenting these sessions not only offers reference material for a future video, but also tends to help the teenagers take a more mature approach to the discussions.

Our warm-up exercise for the first session involved having the students — most of whom are African-American or Latino — draw symbols to define themselves. We felt this would enable the young people to start their discussion of how they viewed race as part of their identity. While some drew Dominican or Honduran flags or religious icons as part of their symbols, most of the students drew figures that showed them either as artists with cameras or pens in their hands or as part of a community helping others.

After the warm-up, we handed out a list of questions about several of the film's issues, focusing particularly on race. We wanted to start with a discussion of the teenagers' own feelings and perceptions about race, foreign cultures (England), interracial relationships and biracial children. We thought this would prepare the students to compare their own experiences and views with the film's story. We also hoped this would lead them to explore the factors that influenced the development of their own views and provide a safe environment for them to react to the film's characters and plot honestly.

First we asked them to share their thoughts about England, English culture and the people who live there. They answered in the same way: mostly white people, proper accents, kings and queens. We knew it would be interesting to see how their perceptions might be altered by watching *Secrets and Lies*. Of the two main characters, Hortense is a composed, stately, educated young black professional, a well-paid optometrist. Her biological white mother, on the other hand, is a lower-class, uneducated factory worker whose accent, physical appearance and actions portray her as frazzled and needy. How would our viewers perceive this assault on their "global" perceptions?

We then asked the students to define race. Were their definitions based on skin color, cultural background, ancestral roots or popular conceptions? The group began to engage in an intense conversation that ultimately ended in no consensus. Many believed that race was a socially constructed form of division and instead defined themselves as "artists," "students" and "humans" — much the same way they had during the warm-up exercise. Although the students declared they were proud of their skin color and conscious of the privileges or lack thereof that accompany melanin levels, no one believed race was based solely on skin color. Some thought it was based on parental birthplace or ancestral roots. We found this interesting and asked if they had always felt this way. After further discussion, most admitted that their perspective had evolved during their Rise and Shine experience.

We told them about the film's director, Mike Leigh, and his unique style of filmmaking. Leigh's actors create the histories of the characters they play, developing their characters through months of improvisation, all before shooting begins. The actors become intimately involved with their characters and, instead of acting out emotions and reactions, they actually live them. We hoped this information would pique the students' interest because we use similar techniques in creating our dramatic narratives.

We began to watch the movie and at certain points asked the viewers to pay close attention and remember certain details so that they could refer to them when they answered the questions following the first stop. We stopped the film after about 20 minutes, when Hortense receives her birth certificate and learns her mother is white. Hortense runs after the woman from the adoption agency who gave her the certificate and asks if it's a mistake. We turned on the lights and the video camera and asked a few questions. Could there be a mistake on the birth certificate? Did it look as though Hortense was half white? If her mother was white, did race play a part in the mother's decision to put Hortense up for adoption? We asked each person to answer the questions quickly and directly. Some said that anything was possible, while others believed race could have played a role in the mother's giving up

the child. Interestingly, the group that said race could have played a role included those who had initially denounced self-categorization by race. Obviously, there was a disparity between how they approached race on a personal level and how they felt external forces (such as society and the media) viewed race. We brought this up in our final discussion.

We then gave viewers a chance to watch predictions either materialize or fail to play out when we stopped the video the second time. We chose to stop right before Hortense and Cynthia meet for the first time. Did they think that Cynthia knew her child was black? How would the two women react to each other? When Cynthia flatly denies being Hortense's mother because she "had never been with a black man," the students responded with "That's messed up" and "You see, I told you that would happen."

We were pleased that they responded honestly, because the film would continue to challenge their assumptions. They would learn that Cynthia had no idea that the child she gave up was black because she had mistaken the date of conception. They would also find that Cynthia enjoyed Hortense's company more than she did that of her white, verbally abusive daughter. They would witness Cynthia's anguish about separation from her child. Their views would also be challenged in the second-to-last scene, where Hortense is seemingly accepted by her family after they've confessed all their "secrets and lies" to one another.

The teens found it hard to watch this film in the first session. Uncut scenes lasted almost 10 minutes without any eye-catching, adrenaline-pumping moments. But as the film progressed, their attention span increased, and by the last session, they were anxious to watch the remaining scenes in their entirety, without stopping.

As a final exercise, we broke the group into several smaller groups so that they could create their own video versions of *Secrets and Lies*. We gave them the freedom to approach the video in any way they wanted. Some groups chose fictional narratives. One decided to create a poetry video on the "secrets and lies" present in the relationship between media and race. One group decided to do a "confession" video in which each participant revealed a particular experience or story dealing with race. After each "confession," the teen identified what had helped them tell the story. One young woman said, "This workshop, and the fact that when we talked about race everyone respected everyone else's opinion. It made me feel comfortable enough to tell my story."

We screened *Secrets and Lies* for these teens because we believe it is important to expose them to films from a variety of international and multicultural perspectives that can challenge their inner-city perceptions.

We also thought this film important because it takes some of this country's most prevalent and accepted stereotypes and flips them around so that audience members are left to question both their own prejudices and experiences with race as well as the film's portrayal of the subject. We are left to question whether the film intends to depict a unique situation or whether it means to help us redefine and question our own views on race.

Although we chose a film about race and involved our students in their own video exercise, group leaders can get almost the same impact when smaller groups work together to create live performances. Video emphasizes the roll of the camera in the story, and how editing manipulates the message. But both video productions and live performances help students experience the insights they gained by screening the film/video. Regardless of the activities integrated into the lesson, media analysis is an excellent tool, whether it's a feature film, music video, news report, grass-roots documentary, commercial, talk show or avant-garde experimental piece. Media literacy provides many ways to advance people's views of race, class and gender.

MAKING FILMS, DISCUSSING RACE

Senior Editor Chon Noriega interviews three filmmakers about their experiences in making independent films dealing with issues of race or cultural difference: Laura Simón (Fear and Learning at Hoover Elementary), Renee Tajima-Peña (My America and Who Killed Vincent Chin?) and Sandra Sunrising Osawa (Lighting the 7th Fire).

Many of the topics and themes broached by independent filmmakers are either absent from the mass media or not given context and breadth when they are presented. Independent filmmakers tackle issues and provide perspectives that frequently challenge us to see from a different angle. We wanted to give readers of this publication the opportunity to hear independent filmmakers discuss their experiences working outside of mainstream institutions and the motivations behind their work.

Chon Noriega (CN): It is important to provide the context of independent productions dealing with issues of race or cultural difference. By context, I mean the origin of these videos, how they get made and what filmmakers are trying to achieve. Let's start with Sandy. Can you share your experiences in terms of public affairs television in the mid-1970s?

Sandra Osawa (SO): It really wasn't public affairs; it was an NBC program that afforded us for the first time, as Native American people, an opportunity to produce, direct and write. We had our set right next to the *Tonight Show*. I remember at one point the Art Director wanted our host to wear a feathered headdress. He thought it was quite an offer. We were really confounded at how to turn him down and still keep our jobs. But we managed to do just that. Luckily, the program had such a small budget that we were allowed to do our own thing. This reminds me of what can happen when you let people have an opportunity to work because for so long we've been restricted in terms of not being able to tell our own stories.

Renee Tajima-Peña (RTP): I want to add to what Sandy was saying about doing what you want to do and thriving. This holds for all filmmakers of color. The upside of being an outsider is that most people ignore you, which provides a certain amount of freedom. When I got out of college, I applied for internships at every network and every studio on earth. Nobody even gave me a call back to do a non-paid internship. When I was coming up, I didn't have the sense of "My God, I've got to get to Sundance. I've got to get to film school." I didn't even go to film school. I did what I wanted to do and figured out the way I wanted to make films as opposed to having a canon imposed on me. But it was the best thing that ever happened to me. I ended up in Chinatown making videos.

CN: There seems to be a consensus that it's important to make films and have them seen, either by one's own community or the world. This is something that exists almost entirely outside of the film schools or the networks or the studios. How does that contribute to what you try to do as filmmakers?

Laura Simón (LS): I didn't go to film school either. *Fear and Learning at Hoover Elementary* was a response to the race situation I saw in front of me [as an elementary schoolteacher in Los Angeles].

SO: Years ago, when I worked in Neah Bay, Washington, where the Makah reservation is, I tried to find good films about Native Americans. At the time, we had decided to have movie night as part of a recreation program. But I couldn't find anything here in this country, so I started to order from Canada. That experience motivated me to figure out a way to tell our own stories. When I started the HeadStart program in my own tribe, I found there was also nothing relevant for younger children.

RTP: I first got into filmmaking because of people like Sandy and filmmakers in the Ethno-Communications program at UCLA who pioneered a whole generation of films made by people of color. I was in high school when Eddie Wong, Bob Nakamura and Duane Kubo worked in Ethno-Communications with Sandy. They made several films. One was *Wong Sin Saang*, about Eddie's father, a laundry man in San Francisco's Chinatown. They brought the films to a community center in my town. It was like seeing an alien land in Area 51. I had no concept that an Asian-American could have anything to do with filmmaking behind the camera — even on-screen — other than *Flower Drum Song*. So hearing Sandy tell her story about seeing this vacuum and actually starting something herself made me realize that it's true in many different communities.

CN: Part of what everyone is saying is that there is no lack of images about racial groups in this country. The issue is who frames them and what they convey. In different ways, you're all involved in part of a response to that that's using the same medium.

Renee, you take being American as a vantage point, rather than an Asian-American or member of a minority group. That's a different approach from the original Asian-American filmmakers who inspired you.

RTP: I don't think it's different because I see Asian-Americans as central to America. It's part of the redefinition of what's marginal and what's central. In his book, *Margins and Mainstreams*, Gary Okihiro argues that the so-called marginal groups — people of color, gays and lesbians, those who have been positioned outside the center — have actually moved democracy forward in very profound ways because of their experience with racism, sexism and homophobia. For example, the court cases of the Japanese Americans who fought for redress and reparations after their internment during World War II resulted in the Civil Liberties Act of 1988, which protects the civil liberties of all Americans. So, it's a different way of looking at who we are and what role we play in the United States.

Also, I was born here. I grew up with Rhythm and Blues music. Many of my references and influences have been American as well as Asian. I realized along the way that the Asian-American aesthetic is part of this multicultural, eclectic American culture, this great American experiment, in a way.

LS: I attended a forum last year where President Clinton spoke. He said that within five years California will be the first state in America to have no racial plurality, and that America is a country not held together by religion or by a common race, but by a set of ideas. That fascinates me most in filmmaking terms. I love to go out and explore those ideas. I don't know what keeps us together as a race, nation or community. My film *Fear and Learning* focused on what kept us apart. On a local level, as somebody who has worked in barrios and seen how divided we are, I don't know how we stay together.

RTP: It's a hunger for democracy.

LS: I don't know if that's it, because recent public policy aimed at Latinos has been the curbing of democracy.

RTP: In terms of policy makers, you're right. But among people there is a basic hunger for democracy as well as the good life: a house, a car, raising your family and buying things. People desire material goods but they also feel an intense hunger for democracy.

LS: I'm not so sure. That would mean that we put our morality ahead of our economic needs and I don't see that. I didn't see it in education, where you really should see values taking priority. I saw the issues of economics and the issues of race be much more central to what motivated people and their choices.

RTP: But you're talking about ideals. In terms of motivations, people probably think more with their pocketbooks. But in terms of ideals, what is keeping our nation together or what can keep the nation together? It's not religion, it's not a dictatorship. In my opinion, it is these democratic ideals. That's the only thing that can keep the country together.

CN: I wonder if we can apply this to some of the work you've all made. Laura, your documentary is a response to your experiences as a teacher in an underfunded, overpopulated system that was also being directly affected by voter initiative. In response to that, you made this documentary. Could you explain why you turned to video?

LS: I'm fascinated by the issue of what it means to become an American. I was born in Mexico and I've

had to assimilate. As someone who's been an American for about 20 years, my view of this country has never been one where democracy was/is a major goal. I'm not speaking in ideological terms but in just day-to-day living. It has been, in racial terms, a very violent place for me and my family.

I'm not a scholar; I'm not much of an activist. Capturing events on camera seemed the most accessible route for me. It was very personal. We went out and documented a lot of things going on around us. We realized that the film could be really effective, if constructed in a cinematic and dramatic way. That happened after we had shot our footage and I didn't realize the power of it when I was doing it. If I've learned anything in the last year, it's the power of film and video as an effective tool that breaks down stereotypes we have of people. I was more than happy to capture a snapshot of the life of an immigrant child in Los Angeles and present it to the country.

CN: You have told me earlier that in some ways you constructed or edited the piece around the idea of a moment of betrayal.

LS: What I learned about the racial tension going on in front of me, which was obvious on the level of white versus Latino, was that there was a more subtle tension that you didn't see — between Latino and Latino. It was fascinating to find out that one of my close friends — who is also Latina and who had helped initiate the anti-Proposition 187 movement at Pico Union — had secretly voted in favor of it. [*Editor's Note: Proposition 187 was a bill that would deny undocumented families access to public schools and medical care.*] The reason she gave was that she was a Mexican woman who held a certain amount of anger at, if not flat out contempt for, the Central American immigrant population, which is a lot newer to the community. She blamed them for causing problems such as crime and the negative of image of Latinos that she thought contributed to the public policy. So she wanted to distance herself from Central Americans. I felt that that moment of betrayal really caught the tension between Latinos. I thought it was the most important thing I could convey.

CN: We've been talking mostly about Asian-American and Latino filmmakers, and implicit in that are African-American filmmakers. How is it different for Native American filmmakers?

SO: We're filming something on Indian humor now and the Indian comedian, Charlie Hill, has a standup routine in which he talks about encountering a heckler in his audience. The heckler says, "Go home, go home," and Hill retorts, "So I went and camped in his backyard." It's funny and it leads to a discussion of what it is to be an American. Certainly I hope we get beyond the stereotype and start to include all stories, the thousands of stories that we have, and try to open up the airwaves to allow more diversity.

CN: Your video *Lighting the 7th Fire* includes the conflicting goals: preserving cultural integrity and sovereignty in the face of U.S. national culture, and simultaneously being accepted as part of the national culture.

SO: The situation for Native Americans is a bit complicated because we're always painted as people in the past. That's something that we struggle with daily, you get the feeling that you're not really an Indian unless you have feathers. Recently I've been looking at a lot of historical paintings and photographs, and realized that one of the reasons we got frozen in time is because of the strong, overbearing presence of these images of manifest destiny.

Whenever the picture starts to change, and tribes actually develop some sense of control over their lives, perhaps as in owning a profitable casino, this sends off all kinds of alarms. It's part and parcel of our image. It's almost as if we were not meant to be wealthy, not meant to have certain things, not meant to be much more than the way we were pictured in the past.

In terms of Native American issues, we constantly struggle with democracy. We constantly challenge this country to live up to its democratic ideals, particularly in terms of the 300 odd treaties that have been made. We ask that these treaties be honored. So in *Lighting the 7th Fire*, I present a range of stories. One is the political struggle for the treaties to be maintained. Another is a cultural story, a religious story about the people being guided by a prophecy of the Seventh Fire. In *Lighting the 7th Fire* I tried to construct a video in which there would be many stories in one story. I don't like to tell a story with just one dimension because certainly with Indian stories, there's never just one dimension. I try to capture multiple facets, such as history, religion, culture, politics and the law, so that you get a complete story. This comes from a resistance to seeing Native Americans portrayed as one-dimensional people. It's a conscious attempt to say, "No, I don't want to tell a one-dimensional story."

LS: I'm trying to make a transition to fiction films and, in the process, I've found out how politicizing it is to be a Latino. In meetings, I not only have to make the pitch for the film, but I have to defend the cultural and political sensibility of my filmmaking. I can't tell you

how many meetings I've gone to where an executive has said, "I voted in favor of Proposition 187, and I find your film biased and manipulative." This shocks me. Should I say, "So you voted for 187. Do you dismiss me as a filmmaker because of it?"

CN: That's racism. Your physical presence is used to evoke a set of political and psychological meanings about you. This shapes policies, attitudes and decisions that affect you. We're all talking about the way that racism works in the mass media, whether it's television or Hollywood, it's a way of keeping certain types of productions from being developed, whether or not they have a market.

RTP: What Laura brought up is important. You're dealing with decision makers who have no clue about what's going on. The only contact many Hollywood decision-makers have with people of color is with their domestic help.

CN: As documentary filmmakers, you're asking: What does it mean to be an American? What does true democracy look like? You also look at group histories and you frame them within a national perspective at the same time you show the diversity that exists within each community. How can people watching your videos use them to further the discussion you've started?

SO: I hope that people will understand from *Lighting the 7th Fire* that racism and injustice is not something that happened to Native Americans only in the past. It goes on today. Making *Pepper's Pow Wow*, for example, was important because it presents a profile of a contemporary Native American man in a nontraditional role. Jim Pepper was a jazz musician — an innovator of the world music concept as we know it. So the work can be used to change the frozen images of the past and to try to get a different perspective on the present and the future.

One of my motivations for being involved in documentary work is to present different pictures, different ideas. But the hardest struggle is in trying to get these documentaries seen. That's the real struggle. Whenever you threaten people with a different view, you're going to confront obstacles, and we have confronted many. I assume that we'll continue to confront them because change is painful. People don't want to let go of the images they've had of Native Americans.

CN: Renee or Laura, do you want to add anything?

RTP: I construct my films so they work on different levels for different audiences. On the one hand, I just want Joe Beercan or Joe Sixpack to know that Asian-Americans laugh and bleed and grieve and are human, which is a novel concept for many people. I'm not only talking about whites looking at Asians, I'm talking about Asians looking at Native Americans or African-Americans and vice versa. People have been trained to look at caricatures and if they don't have direct contact with people of other races, they don't recognize humanity. I also try to use humor in the same way that Sandy uses humor, as a way of accessing that humanity. On another level, I hope that these films can be used as a force for social change. Filmmaking is not an end in itself, it's a tool for those who are out there acting and organizing, using it to raise discussion, to raise money, to educate.

LS: As an immigrant, I respond to public policy matters and racial segregation in an intimate way. I feel there is a move to erase us. We've become bodies without souls. They want our hands but they don't want to hear what we have to say. To me, filmmaking has become an existential journey. If I don't capture who we are, if I don't make us fully dimensional, spiritually and physically, then we'll simply cease to exist. ●

VIDEOGRAPHY

KARLA KOSTICK

All titles are in English unless otherwise specified. Prices are listed for 1/2" video. Check with distributor for 16mm availability. Contact information for each distributor may be found in the Distributor Index on page 75.

A list of titles suitable for Young Adults and Mature Young Adults can be found on page 52.

For a complete list of videos in the Viewing Race collection, please visit www.ViewingRace.org. New titles will be periodically added to the list.

PHOTO: NA MAKA O KA AINA

Act of War — The Overthrow of the Hawaiian Nation

TITLE

Act of War — The Overthrow of the Hawaiian Nation (1993) ITEM #040

DISTRIBUTOR

Na Maka o ka' Aina

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 58 minutes/Video

STANDARD PRICE

$70

SUBJECT

Pacific Islanders; Colonialism/Imperialism; Indigenous peoples; Governmental policy and race; War and race

CREDITS

Producers/Directors: Puhipau, Joan Lander

SUMMARY

In 1778, when the British explorer Captain James Cook and his crew landed at Hawaii, they were amazed to find an industrious people and a highly developed civilization. For the Native Hawaiians, however, this first contact with Europeans initiated a series of events that ultimately robbed them of their independence and culture. Incorporating stylized reenactments, archival photographs and scholarly commentary, this provocative documentary chronicles the events that culminated in the American annexation of Hawaii in 1898. The Cook expedition brought disease and chaos to the islands. By the mid-1800s, the U.S. military and representatives of the islands' vast sugar and shipping concerns considered the islands a strategic locale. King Kalakau and his sister Queen Lili'uokalani tried to galvanize Hawaiian resistance, but the kingdom was invaded by U.S. Marines in 1893. More than a century after the loss of Hawaiian autonomy, however, a grassroots resurgence of cultural pride and political activism is taking place. In 1993, President Clinton marked the somber centennial year of Queen Lili'uokalani's removal and the loss of Hawaii's sovereignty by signing a joint Congressional resolution acknowledging the illegal overthrow of the kingdom of Hawaii and apologizing to Native Hawaiians on behalf of the American people.

PHOTO: FILMAKERS LIBRARY

Adam Clayton Powell

TITLE

Adam Clayton Powell (1989) ITEM #022

DISTRIBUTOR

Filmakers Library

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; 53 minutes/Video/Study guide

STANDARD PRICE

$150

SUBJECT

African-Americans — biography; Politics and race; Civil rights

CREDITS

Producers: Richard Kilberg, Yvonne Smith; Director: Richard Kilberg; Narrator: Julian Bond

PHOTO: FILMMAKERS LIBRARY

Adam Clayton Powell

SUMMARY

Known as both "Mr. Civil Rights" and "Mr. Jesus," Adam Clayton Powell was a brilliant, charismatic trailblazer in the uncertain arena of modern black politics and one of the most powerful, controversial politicians of his time. Combining archival footage, still photographs, on-screen interviews, and narration by Julian Bond, this compelling portrait tracks Powell's remarkable but ultimately ill-fated political career from the 1930s to his death in 1971. After he inherited his father's post as minister of the Abyssinian Baptist Church in Depression-era Harlem, Powell established a number of community social services and, in a foreshadowing of later civil rights activities, organized boycotts against stores on 125th Street that did not hire blacks. In 1944, Powell became the first African-American from a northeastern state to be elected to Congress. An outspoken, defiant voice in the Kennedy and Johnson administrations, Powell was instrumental in passing numerous pieces of social legislation. He also fought indefatigably to deny federal funding to segregated facilities. Despite his success in Congress, Powell's flamboyant lifestyle and financial indiscretions eventually led to his downfall. Commenting on Powell's life and career are family members, former Congressman John Brademas and Congresswoman Shirley Chisholm, civil rights activist James Farmer, writers Roger Wilkins and Julius Lester, and Professor John Henrik Clarke.

TITLE

An American Love Story (1998) ITEM #045

DISTRIBUTOR

New Video Group

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; Five videocassettes, 100 minutes each/Video

STANDARD PRICE

$107.95

SUBJECT

Interracial marriage; Biracial identity; Racism

CREDITS

Producer/Director: Jennifer Fox

SUMMARY

Director Jennifer Fox continues the debate over interracial relationships and biracial identity by focusing on the 30-year marriage of a black man and a white woman. In scenes from a 10-episode series, Bill Sims, a blues musician, and his wife, Karen Wilson, a corporate businesswoman, recall their perilous courtship in a conservative Ohio town and chart the joys and obstacles that have colored their relationship through the decades. Karen, Bill and their daughters, Cicily and Chaney, currently live in a mixed community in Queens, New York, but continue to face the discrimination and ostracism that has plagued them throughout their marriage. Intimately filmed vignettes record the celebration of Bill and Karen's 25th wedding anniversary, Karen's serious health problems and Chaney's troubled trip to Nigeria. By allowing the camera into their lives, Bill and Karen have provided viewers with an opportunity to ponder the complexities of race in American society.

PHOTO: NEW VIDEO GROUP

An American Love Story

TITLE

American Sons (1995) ITEM #033

DISTRIBUTOR

National Asian American Telecommunications Association

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 28 minutes/Video

STANDARD PRICE

$150

SUBJECT

Asian-American identity; Racism

PHOTO: NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION

American Sons

American Sons

CREDITS

Producer/Director/Writer: Steven Okazaki; Cast: Yuji Okumoto, Kelvin Han Yee, Lane Nishikawa, Ron Muriera

SUMMARY

Against a stark black backdrop, a group of actors present evocative monologues based on a series of interviews with Asian-American men. Their candid, often-angry stories reveal childhood collisions with racial insensitivity, family tragedies stemming from racial discrimination and ongoing struggles to assert their ethnic identity. The men talk about racial violence, the stereotypical burdens placed on Asian men, the "model minority" myth and the deep psychological wounds that have lingered unhealed through the generations.

Black Is...Black Ain't

TITLE

Black Is...Black Ain't (1995) ITEM #002

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/LANGUAGE VERSION/ANCILLARY MATERIALS

Color; 87 minutes/Video/Closed captions/Study guide

STANDARD PRICE

$195

SUBJECT

African-American identity; Internal racism

CREDITS

Producer/Director: Marlon Riggs

SUMMARY

For centuries, American culture has imposed hurtful stereotypes on black Americans. Equally painful, however, have been the definitions of "blackness" that African-Americans have imposed on one another. Throughout his acclaimed career, filmmaker Marlon Riggs challenged both racism and homophobia. In this, his last video before dying of AIDS, Riggs conducts what he calls "a personal journey through black identity." Riggs's camera traverses the length and breadth of the black experience, from the rural South to middle-class suburbs to the inner city, from young and old to gay and straight, recording the candid testimony of African-Americans on the knotty questions of color caste, gender, sexual orientation, religion and intraracial class. Viewers are introduced to residents of a reconstructed West African village in South Carolina, an extended Louisiana Creole family, farmers of a Georgia Sea Island, gang members in South Central Los Angeles and middle-class suburban blacks. Personal revelations are commingled with performances by dancer/choreographer Bill T. Jones and poet Essex Hemphill, and the analyses of critics bell hooks, Angela Davis, Barbara Smith, Michele Wallace and Cornel West.

Blacks and Jews

TITLE

Blacks and Jews (1997) ITEM #003

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; 85 minutes/16mm and Video/Study guide

STANDARD PRICE

$195

SUBJECT

Race relations

CREDITS

Producers: Alan Snitow, Deborah Kaufman, Bari Scott; Directors: Alan Snitow, Deborah Kaufman; Narrators: Alan Snitow, Deborah Kaufman, Bari Scott

SUMMARY

Early in the 20th century, black and Jewish Americans forged an alliance against bigotry and for civil rights that changed American politics and culture. Following the

Blacks and Jews

dissolution of the Civil Rights Movement in the late 1960s, however, the coalition shattered. Today, the relationship between the two groups is more often than not defined by a public ritual of mutual blame. This film, made collaboratively by black and Jewish filmmakers, eschews the histrionics of headline news to probe opposing viewpoints in five well-publicized cases of racial discord. In August 1991, the Brooklyn neighborhood of Crown Heights exploded in riots when a Hasidic driver killed a black child. Viewers meet a black man who saved a Hasid's life and a Jewish youth leader who brings together young people of both communities. The second story turns to 1960s Chicago, where blockbusting tactics pitted Jewish homeowners against black homebuyers in the Lawndale neighborhood. A rabbi recounts how he confronted real estate speculators and racism in the Jewish community as the leader of an interethnic coalition. In the third story, a former Black Muslim member explains the attraction of Louis Farrakhan's fiery anti-Semitic rhetoric. The fourth segment considers the problematic relationship of Jews and blacks in Hollywood. The final story retraces the media frenzy that erupted when black teenagers from Oakland's Castlemont High School in California laughed during a screening of the Holocaust epic, *Schindler's List*. This film is meant to offer a forum to open communication between both sides of the racial divide.

TITLE

Blood in the Face (1990) ITEM #027

DISTRIBUTOR

First Run/Icarus

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 75 minutes/ Video

STANDARD PRICE

$160

SUBJECT

Racism; White supremacist groups

CREDITS

Producers/Directors: Ann Bolen, Kevin Rafferty, James Ridgeway

SUMMARY

This documentary, whose title refers to the myth that only whites can blush, is an exposé of the various groups that constitute the American and Canadian radical right movement. It is based on James Ridgeway's book, *Blood in the Face*. The film focuses on a meeting of extreme right-wing factions in Cohacta, Michigan dedicated to forming a political union that will transform North America into one Aryan nation. Members spell out an agenda of racism and extreme nationalism, and profess admiration for Adolph Hitler and for George Lincoln Rockwell, founder of the American Nazi Party. Their message is spread via a home video network and by the many organizations across the country intent on overthrowing what they consider the "Zionist Occupation Government in Washington, D.C." The white supremacist discourses of the gathering's host, Pastor Bob Miles, and others are interwoven with archival film and contemporary news footage.

Blood in the Face

TITLE

Blue Eyed (1996) ITEM #004

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 93 minutes/Video

STANDARD PRICE

$295

SUBJECT

Racism; Stereotypes; Race relations

CREDITS

Producers: Claus Strigel, Bertram Verhaag; Director: Bertram Verhaag

SUMMARY

A day after Martin Luther King's assassination in 1968, Iowa schoolteacher Jane Elliott introduced an audacious experiment in her third-grade class designed to expose white children to the trauma of racial discrimination. For the next 28 years, Elliott used this acclaimed blue-eyed/brown-eyed exercise in antiracist training for schools, universities and corporations. This video offers viewers the chance to observe a full-length workshop. Viewers join 40 participants — teachers, police officers, school administrators and social workers who are black, white, Hispanic, male and female — in an intensive encounter session. Elliott places yellow collars around the necks of the white, blue-eyed trainees, who are then subjected to contradictory commands, blatant discrimination and cruel remarks about their inferiority. The effects are devastating; the targeted group becomes distracted and despondent. Minority members of the workshop remind the whites that they endure similar treatment — not just for a few hours but every day of their lives. Elliott reflects on the impact of the initial classroom exercise on her and her students, including how she and her family were ostracized by residents of her hometown after the exercise received national media coverage. Clips from her original classes and testimony from former students underline the continuing dramatic effects of the workshop.

TITLE

Bontoc Eulogy (1995) ITEM #014

DISTRIBUTOR

The Cinema Guild

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Black & White; 57 minutes/Video

STANDARD PRICE

$350

SUBJECT

Racism; Pacific Islanders; Asian-American identity; Filipino Americans; Colonialism/Imperialism; Indigenous peoples

CREDITS

Producer/Director/Writer/Narrator: Marlon Fuentes

SUMMARY

Fuentes fuses fact and fantasy in this intricate contemplation of race, exploitation and the Filipino-American identity. The narrator, a first-generation Filipino-American immigrant, tells the poignant story of his grandfather, Markod, brought from the Philippines to be exhibited as an Igorot Bontoc warrior at the 1904 St. Louis World's Fair. Combining contemporary, archival and ethnographic footage, this "autoethnographic" narrative recreates the atmosphere of the Fair that proudly hailed Western scientific achievements while callously displaying "specimens" of "primitive" cultures for curious onlookers. Separated from their families, the Filipinos were confined to "reservations" and pressed to perform dances and rituals divorced from their original meanings and contexts. Some died under mysterious circumstances. Unable to determine what happened to his grandfather after the Fair's end, Fuentes combs museums where the skeletons of the Filipinos who died at the exposition might still be displayed; at the Smithsonian, he discovers the preserved brains of three Igorots. In the end, Grandfather Markod's whereabouts remain unknown, but his life becomes part of the narrator's reclaimed family history, and by extension, the broader history of American colonialism in the Philippines.

PHOTO: THE CINEMA GUILD

Bontoc Eulogy

PHOTO: PBS VIDEO

Bridge to Freedom (1965)

TITLE

Bridge to Freedom (1965) (From the series *Eyes on the Prize,* 1986) ITEM #046/ Series: #047/#048

DISTRIBUTOR

PBS Video

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/LANGUAGE VERSION

Color; 60 minutes (Complete series: twelve videocassettes, 60 minutes each)/Video/Closed captions

Bridge to Freedom (1965)

STANDARD PRICE

$49.95 (Complete series: $250 for Part 1 and $350 for Part 2)

SUBJECT

Civil Rights Movement; Racism; Politics and race

CREDITS

Producers/Directors/Writers: Callie Crossley, James A. DeVinney;
Narrator: Julian Bond

SUMMARY

The final episode of the acclaimed *Eyes on the Prize* series on the battle for civil rights charts the highly charged events leading to the climactic march from Selma to Montgomery, Alabama. This segment probes the rift that threatened to shatter the already fragile coalition of religious leaders of the Southern Christian Conference Leadership Conference under the leadership of the Reverend Martin Luther King, Jr., and the youthful organizers of the Student Nonviolent Coordinating Committee. Despite ideological differences, the two groups joined forces in a voter registration drive in Selma. When violence erupted in nearby Marion and a black man named Jimmy Lee Jones was shot and killed by police, a march from Selma to the federal courthouse in Montgomery was planned. Archival footage and the recollections of participants revisit the attacks by Alabama State troopers on the marchers at the Edmund Pettus Bridge. On March 25, 1965, 3,200 marchers converged on Montgomery with 25,000 supporters from around the country. Vindicating the protesters' arduous fight, President Johnson signed the Voting Rights Act on August 6, 1965. This program and the complete *Eyes on the Prize* series are recommended.

TITLE

Brincando El Charco: Portrait of a Puerto Rican (1994) ITEM #063

DISTRIBUTOR

Women Make Movies

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Black & White and Color; 55 minutes/16mm

STANDARD PRICE

$250

SUBJECT

Puerto Ricans; Latino identity; Sexual orientation and race

CREDITS

Director: Frances Negrón-Muntaner

SUMMARY

In a mix of fiction, archival footage, processed interviews and soap opera drama, this film tells the story of Claudia Marin, a middle-class, light-skinned Puerto Rican photographer/videographer who is attempting to construct a sense of community in the U.S. When she receives word that her estranged father has died in Puerto Rico, Claudia experiences a flood of conflicting emotions that impel her to analyze her position both as a lesbian and as one of the 3,000,000 Puerto Ricans who call the U.S. home. As Claudia confronts her simultaneous privilege and oppression, the video becomes a meditation on class, race and sexuality.

Brincando El Charco: Portrait of a Puerto Rican

TITLE

Campus Culture Wars, Five Stories About PC (1993) ITEM #019

DISTRIBUTOR

Direct Cinema Ltd.

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 86 minutes/Video

STANDARD PRICE

$195

SUBJECT

Race relations; Education and race; Political correctness

Campus Culture Wars, Five Stories About PC

PHOTO: DIRECT CINEMA LTD

Campus Culture Wars, Five Stories About PC

CREDITS

Producer/Director: Michael Pack

SUMMARY

Is PC (political correctness) a way of combating insensitivity and intolerance toward marginalized groups or is it a censorship tool intended to limit inquiry into particular agendas? Using dramatic recreations, firsthand testimony and the analyses of such experts as Alan Dershowitz, director Michael Pack probes this controversial issue by examining five inflammatory incidents at universities around the country. At the University of Pennsylvania, a professor's use of the term "ex-slaves" in reference to African-American students provokes outrage and charges of racism. Gay and conservative Christian students at Harvard University clash over the seemingly antigay statements published in a conservative campus magazine. Stanford University becomes embroiled in controversy when a cofounder of a Chicano club accuses militant members of intimidation. An English professor at Penn State University accuses another of sexual harassment after he displayed a reproduction of a Goya nude. At the University of Washington, a male student who challenged the ideology of a Women's Studies class fights his expulsion from the course.

TITLE

Chicano! (1996) ITEM #041

DISTRIBUTOR

National Latino Communications Center

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; Four videotapes, 60 minutes each/Video/Study guide

STANDARD PRICE

$175

SUBJECT

Latino identity; Civil rights; Mexican Americans; Labor and race

PHOTO: NATIONAL LATINO COMMUNICATIONS CENTER

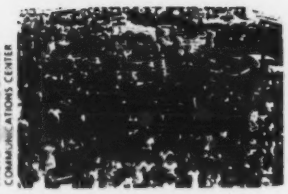


PHOTO: NATIONAL LATINO COMMUNICATIONS CENTER

Chicano!

CREDITS

Produced by National Latino Communications Center and Galán Productions, Inc. in association with KCET/Los Angeles; Producers: Hector Galán, Mylene Moreno, Sylvia Morales, Susan Racho, Robert Cozens; Narrator: Henry Cisneros

SUMMARY

Spanning the years 1965–1975, this four-part television series explores the saga of Mexican-American social activism. Combining archival footage and current interviews, the series charts the struggles of Mexican Americans to reclaim the name "Chicano" and fashion it into a term of pride and self-determination. Episode One examines the events at Tierra Amarilla, New Mexico that sparked a national movement for social justice. It focuses on the 1967 struggle by Mexican Americans to regain ownership of New Mexico lands guaranteed them by the 1848 Treaty of Guadalupe Hidalgo and then visits the landmark Denver Youth Conference of 1969, where hundreds of young Mexican Americans met to plan their national agenda. Episode Two chronicles the efforts of farm workers to form a national labor union. In 1965, under the leadership of nonviolence advocate Cesar Chavez, farm workers launched a strike against California grape growers, demanding better working conditions and fair wages. Episode Three documents the Mexican-American struggle to reform an educational system that failed to educate Chicano students properly, causing more than half of them to drop out and leaving many others illiterate and unskilled. Episode Four focuses on the emergence of Mexican-American political power and the creation of a third political party, La Raza Unida (The United People).

TITLE

Color Adjustment (1991) ITEM #005

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 87 minutes/Video

STANDARD PRICE

$195

SUBJECT

African-American identity; Media and race

CREDITS

Producers: Marlon Riggs, Vivian Kleiman; Director: Marlon Riggs

SUMMARY

Marlon Riggs's two-part study reveals the way in which the Television Age reluctantly and selectively integrated African-Americans into prime time. Television clips ranging from *Amos 'n Andy* to *The Cosby Show* illustrate how network watchdogs sublimated racial realities in determinedly non-controversial TV formats. Shows that depicted true-to-life situations were quickly canceled, often because sponsors demanded it. "Successful" programs frequently featured stereotypical or thoroughly assimilated characters. Riggs supplements his visual chronicle with behind-the-scenes commentary from actors Esther Rolle, Diahann Carroll, Denise Nicholas and Tim Reid; Hollywood producers Norman Lear, Steve Bochco and David Wolper; and culture critics Henry Gates, Jr. and Alvin Poussaint. Riggs's comprehensive analysis of prime-time race relations affirms the incisive observation made by James Baldwin in the quote that introduces the film: "The country's image of the Negro, which hasn't very much to do with the Negro, has never failed to reflect with a kind of terrifying accuracy the state of mind of the country."

TITLE

The Color of Fear (1994) ITEM #055

DISTRIBUTOR

StirFry Seminars and Consulting

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/LANGUAGE VERSION

Color; 90 minutes/Video/Closed captions

STANDARD PRICE

$460

SUBJECT

Race relations; Racism

CREDITS

Producer/Director: Lee Mun Wah; Participants: Roberto Almanzán, David Christensen, Gordon Clay, David Lee, Victor Lewis, Yutaka Matsumato, Loren Moye, Hugh Vasquez, Lee Mun Wah

SUMMARY

Eight North American men of Asian, European, Latino, African-American and Native American backgrounds gather under the direction of seminar leader Lee Mun Wah to discuss racism. In emotional and often heated exchanges, the participants challenge the privileged status of white Americans and recount their anguished experiences with discrimination.

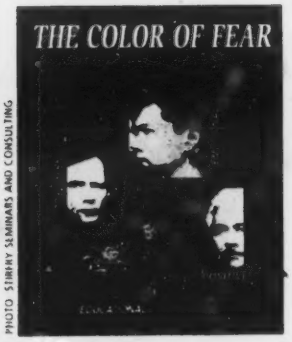


PHOTO STIRFRY SEMINARS AND CONSULTING

The Color of Fear

TITLE

The Color of Honor (1988) ITEM #034

DISTRIBUTOR

National Asian American Telecommunications Association

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 90 minutes/Video

STANDARD PRICE

$195

SUBJECT

Asian-American identity; Japanese Americans; Racism; War and race

CREDITS

Producer/Director: Loni Ding

SUMMARY

Interviews, dramatic reenactments, archival footage and photographs recount the

PHOTO: NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION

The Color of Honor

discrimination and hardship endured by Japanese Americans in the wake of the bombing of Pearl Harbor and honor the contributions of the Nisei (second-generation Japanese American) soldiers in World War II. The film details the racist policies invoked against Japanese Americans, culminating in businesses and property confiscation and internment in the early 1940s in U.S. concentration camps. When military officials arrived at the camps to recruit men for the war, some resisted the draft as a protest against their harsh treatment. Others signed up, distinguishing themselves in the European and Pacific theaters. The 442nd Combat Regiment, for example, helped liberate France and Italy and was the most highly decorated unit of the war. In moving interviews, former Nisei enlisted men describe the ambivalence they felt fighting an enemy whose physical features were the same as theirs. Returning home, Japanese-American soldiers, liberators of the oppressed abroad, were required to obtain approval to visit families in the camps; their names and accomplishments were expunged from the military's honor rolls.

TITLE

Days of Waiting (1988) ITEM #035

DISTRIBUTOR

National Asian American Telecommunications Association

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; 28 minutes/Video/Study guide

STANDARD PRICE

$175

SUBJECT

Asian-American identity; Japanese Americans; War and race; Interracial marriage; Racism

CREDITS

Producer/Director: Steven Okazaki

SUMMARY

Estelle Ishigo was one of the few Caucasians to be interned with 100,000 Japanese Americans in 1942. Based on Estelle Ishigo's personal papers and novel entitled *Lone Heart Mountain*, this moving biographical portrait traces her early life and 1929 marriage to Arthur Ishigo, a Japanese American. In the aftermath of the Japanese bombing of Pearl Harbor on December 7, 1941, Japanese Americans were placed under "protective arrest" and moved to remote internment camps. In August 1942, Estelle, who refused to abandon her husband of 13 years, was relocated with him to Heart Mountain, Wyoming. Despite privation, the inmates managed to establish a school, a newspaper, a theater troupe and an orchestra. Estelle hoarded scarce pieces of paper on which she recorded her impressions and made sketches of the conditions. After their release at war's end, Estelle and Arthur were given meager compensation for their treatment. Arthur died of cancer in 1957 at age 55. In 1983, four former internees found Estelle Ishigo living in poverty in a basement apartment and resolved to bring her story to the world.

PHOTO: NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION

Days of Waiting

PHOTO: PORTIA COBB

Don't Hurry Back

TITLE

Don't Hurry Back (1996) ITEM #050

DISTRIBUTOR

Portia Cobb

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 30 minutes/Video

STANDARD PRICE

$125

SUBJECT

African-American identity

CREDITS

Producer/Director/Writer: Portia Cobb

PHOTO: PORTIA COBB

Don't Hurry Back

SUMMARY

"Don't hurry back from anything that requires patience" is the refrain of Portia Cobb's contemplative piece on her journeys to West Africa. At a European fort that served as the launching point for the enslaved peoples of the Middle Passage, Cobb reconnects to the continent of her ancestors and reflects on the dispersion of her own people. Scenes of contemporary village life in Ghana, Senegal and Burkina Faso underline the filmmaker's feelings of kinship with African people. "Something is calling me to Africa though I don't know which part of Africa I belong to," she says.

TITLE

Dusk Before Dawn (1997) ITEM #032

DISTRIBUTOR

KJM3

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Black & White; 25 minutes/16 mm

STANDARD PRICE

$200

SUBJECT

Race relations; Stereotypes

CREDITS

Producer: Kathleen McAuley; Director: Colin Cumberbatch; Cast: Charles Malik Whitfield, Jim Newman

SUMMARY

Two men, one white and gay, one black and straight, are dying of AIDS. The hospital room where family and friends surround them is the scene of shifting emotions, stereotypes, fear and love. Confronting the hopelessness of their situations, the patients realize that although they seem so different than one another, they have much in common and that life often occupies an anomalous gray area. In the words of one character, "The world is not just night and day; there's always dusk before the dawn."

PHOTO: KJM3

PHOTO: KJM3

Dusk Before Dawn

TITLE

Ethnic Notions (1987) ITEM #006

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 56 minutes/Video

STANDARD PRICE

$195

SUBJECT

African-American identity; Racism; Stereotypes

CREDITS

Producer/Director: Marlon Riggs; Narrator: Esther Rolle

SUMMARY

Marlon Riggs's groundbreaking study dissects a disturbing underside of American popular culture by revealing the deep-rooted stereotypes that have fueled prejudice against blacks. In a searing procession of bigotry, Loyal Toms, carefree Sambos, faithful Mammies, leering Coons and wide-eyed Pickaninnies scroll across the screen in cartoons, feature films, popular songs, minstrel shows, advertisements, household bric-a-brac and children's rhymes. From the 1820s to the Civil Rights period, these grotesque caricatures of African-Americans were used by white Americans to justify oppression of blacks. They have become imbedded in the American psyche and resurrected, in recent times, in subtler but no less hurtful ways. Actor Esther Rolle narrates the film: several scholars explain these images and help put them in a historical context.

PHOTO: CALIFORNIA NEWSREEL

Ethnic Notions

TITLE

Faces of the Enemy (1987) ITEM #013

DISTRIBUTOR

Catticus Corporation

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 58 minutes/Video

STANDARD PRICE

$74.95

SUBJECT

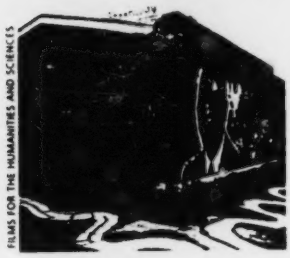
Stereotypes; Racism

CREDITS

Producer: Bill Jersey; Co-directors: Jeffrey Friedman, Bill Jersey; Commentator: Sam Keen

SUMMARY

Sam Keen, noted professor, author and lecturer, hosts this provocative documentary that confronts timely questions such as "Who are our enemies?," "How do we transform each other into monsters?," and "How do these images create an atmosphere in which conflict increases?" Vietnam veteran and author William Broyles, psychiatrist Robert Jay Lifton, mythologist Joseph Campbell, newspaper cartoonists and others discuss the sociological, psychological and political aspects of war as well as the strategies we use to dehumanize the enemy. The film also includes examples of propaganda-filled films and posters that were used during World War II and the Cold War. Recently, extremist groups in the U.S. have used aspects of these wartime tactics to disseminate their agendas. In the film's most chilling revelation, death-row murderer David Lee Rice delivers an eerie echo of propagandistic rhetoric when he describes himself as a soldier in a war against inhuman enemies.



Facing Racism

TITLE

Facing Racism (1996) ITEM #026

DISTRIBUTOR

Films for the Humanities and Sciences

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 57 minutes /Video

STANDARD PRICE

$129

SUBJECT

Race relations; Racism

CREDITS

Producer/Writer: Tom Weidlinger; Video diarists: Allan Cooper, John Juan Domingo, Cynthia Ham, Michael Hagan, Linda Jackson; Narrator: Ruby Dee

SUMMARY

This video is from the four-part *Making Peace* series focusing on 11 people who work "neighbor-to-neighbor" to heal the conditions that create violence in American communities. In this concluding segment five individuals (white, Jewish, African-American, Latino and Asian) track their progress through an intensive three-day workshop in Berkeley, California, called Unlearning Racism. In an initial exercise, pairs of participants are instructed to find out as much as they can about their partner. When asked to report on what they learned, tempers flare as partners accuse each other of flippancy, misrepresentation and insensitivity. Frustration gives way to introspection as participants confront their preconceived notions about other racial and ethnic groups.

Family Gathering

TITLE

Family Gathering (1988) ITEM #036 (60 min)/#037 (30 min)

DISTRIBUTOR

National Asian American Telecommunications Association

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Black & White and Color; 60-minute and 30-minute versions/Video

PHOTO: NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION

Family Gathering

STANDARD PRICE

$175 (60-minute version); $125 (30-minute version)

SUBJECT

Asian-American identity; Japanese Americans; Racism; War and race

CREDITS

Producer/Director/Writer: Lise Yasui

SUMMARY

Five days after the Japanese bombed Pearl Harbor, the FBI arrested Masuo Yasui, a 30-year U.S. resident, as a "potentially dangerous" enemy alien. This personal documentary is the odyssey of the filmmaker, Masuo's granddaughter, to recover her family's history from self-imposed silence. Knitting together family photos, home movies, newsreels and interviews, Lise Yasui traces her grandfather's life as a successful Isei (first-generation Japanese American) businessman in Hood River, Oregon, to his incarceration in a New Mexico detention camp. Relatives recall the trauma of anti-Asian sentiment, the loss of property and their own confinement in concentration camps. At war's end, the Yasui family was reunited and began the laborious task of rebuilding their lives. Masuo became active in providing support services to the Japanese-American community but, sadly, could not overcome the wounds to his self-esteem inflicted by the U.S. government.

TITLE

Family Name (1997) ITEM #028

DISTRIBUTOR

First Run/Icarus

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; 89 minutes/Video/Study guide

STANDARD PRICE

$450

SUBJECT

Race relations; Biracial identity; African-American identity

CREDITS

Director/Writer: Macky Alston

SUMMARY

As a white child attending school in Durham, North Carolina, Macky Alston thought it curious that many of his African-American classmates shared his last name. For years, when Macky broached the subject with family members, he was met with uncomfortable silence. It was not until his father, a minister and civil rights leader, finally gave him a book about the history of the Alston family that Macky learned the disquieting facts about the Alston's slave-owning past. This first-person documentary tracks Macky's efforts to disinter long-buried secrets and establish familial connections between the white and African-American branches that bear the Alston name. His journey takes him from New York to Alabama, to family reunions, picnics, housing projects, churches, graveyards, archives and to original Alston plantations. He begins to focus on a great-great-great-great-granduncle named Chatham Jack, a well-known slave owner, who may have fathered biracial children. Like an intriguing detective story, Macky's search for relatives across the color line moves in unexpected directions. At the film's poignant conclusion, black and white Alstons gather for the first time on the site of one of the Alston plantations. Yet, in a surprisingly ironic epilogue, viewers discover that Macky may have been investigating a family history not his own.

PHOTO: FIRST RUN/ICARUS

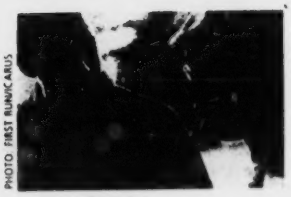


PHOTO: FIRST RUN/ICARUS

Family Name

TITLE

Fear and Learning at Hoover Elementary (1997) ITEM #059

DISTRIBUTOR

Transit Media

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 53 minutes/Video

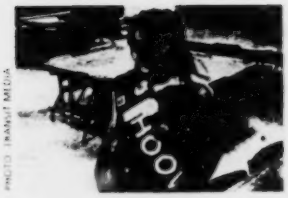


PHOTO: FRANCIS MEJIA

PHOTO: FRANCIS MEJIA

Fear and Learning at Hoover Elementary

STANDARD PRICE

$295

SUBJECT

Immigration; Latino identity; Internal Racism; Government policy and race; Education and race

CREDITS

Director/Writer/Narrator: Laura Angelica Simón

SUMMARY

In 1994, California voters approved Proposition 187, a ballot initiative denying public education and health care to all undocumented immigrants. Laura Angelica Simón, a Mexican immigrant and fourth-grade teacher at Hoover Elementary School in Los Angeles, was devastated and felt motivated to make a film about the impact of this initiative on her school. Located in Pico Union, "the Ellis Island of Los Angeles," Hoover Street Elementary is the largest grammar school in the city. The majority of its students are economic and political refugees from Mexico, Guatemala and El Salvador, who have the most to lose from Proposition 187. Many, like Salvadoran fifth grader Mayra, voice their fear of betrayal, deportation and shattered dreams for a better life. Leading her teacher on a tour of the cramped apartment she shares with her family, Mayra describes her hardscrabble life and seeks reassurance that she will not be kicked out of school. Her story is intertwined with those of two teachers at Hoover Elementary, one who voted for Proposition 187 and one who did not.

TITLE

The Fight in the Fields: Cesar Chavez and the Farmworkers' Struggle (1997) ITEM #015

DISTRIBUTOR

The Cinema Guild

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 116 minutes/Video

STANDARD PRICE

$250

PHOTO: THE CINEMA GUILD

PHOTO: THE CINEMA GUILD

The Fight in the Fields: Cesar Chavez and the Farmworkers' Struggle

SUBJECT

Labor and race; Civil rights; Latino identity; Mexican Americans; Immigration

CREDITS

Producers/Directors: Rick Tejada-Flores, Ray Telles; Narrator: Henry Darrow

SUMMARY

This film joins social history of the agricultural labor movement with a biographical portrait of Cesar Chavez. Following the end of the gold rush, Chinese, Japanese, Mexican and Filipino workers were drawn to agricultural opportunities in California's bounteous Central Valley. They encountered substandard conditions and virtual enslavement. Attempts to organize were crushed by a joint effort of the U.S. and Mexican governments, which flooded the fields with braceros or temporary immigrant workers. Forced to leave school after the eighth grade to join his family in the fields, Chavez was schooled early in the vagaries of managerial injustice. Incorporating archival footage, newsreels and current interviews, this comprehensive documentary traces Chavez's early days as a community organizer, his marriage, his successful efforts to unionize farmworkers and the fasts that riveted attention on the plight of agricultural workers. Chavez and the United Farmworkers inspired Chicano activism of the 1960s and 1970s and in the process touched the consciences of millions of Americans. Befriended by Robert Kennedy and attacked by the Teamsters, Chavez was the most important Latino leader in this country's history. The movement he led changed American politics forever.

TITLE

First Contact (1982) ITEM #023

DISTRIBUTOR

Filmakers Library

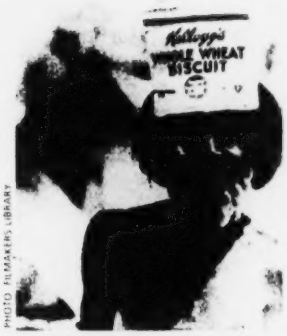


PHOTO FILMAKERS LIBRARY

First Contact

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 54 minutes/Video

STANDARD PRICE

$395

SUBJECT

Colonialism/Imperialism; Race relations; Indigenous peoples; Pacific Islanders

CREDITS

Producers/Directors: Bob Connolly, Robin Anderson; Narrator: Robert Oxenburgh

SUMMARY

In 1930, the interior of New Guinea was a vast, unexplored region, home to a million people whose existence was unknown to the outside world. Drawn by reports of inland gold, three Australian brothers, Michael, Daniel and James Leahy, penetrated the great expanse loaded down with supplies and a most valuable accessory, a movie camera. What they captured on film was the first contact of white men with thousands of tribal people who had no knowledge of others living beyond their highland home. This documentary intertwines footage of that initial encounter with contemporary scenes of some of the original participants. The Papuans recall how they believed at first that the white men were their ancestors bleached by the sun and returned from the dead. They recount their amazement at the marvelous equipment the visitors brought — tin cans, a gramophone and the airplane in which they arrived. Yet there was a darker side to the encounter: The Leahys killed several people to show they had the upper hand even though they were outnumbered.

TITLE

Freckled Rice (1983) ITEM #038

DISTRIBUTOR

National Asian American Telecommunications Association

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 48 minutes/16mm and Video

STANDARD PRICE

$125

SUBJECT

Asian-American identity; Chinese Americans

CREDITS

Producers: Stephen C. Ning and Yuet-Fung Ho; Director: Stephen C. Ning; Cast: J. P. Wing, Douglas Lee

SUMMARY

This bittersweet look at Boston's Chinatown during the Kennedy years centers on Joe Soo, a 13-year-old boy coming to terms with his Chinese-American heritage. Joe listens to Screamin' Jay Hawkins, watches "My Three Sons" and confronts his immigrant father over a gaping generational divide. Faced with leaving his friends and neighborhood for a new life in New Hampshire, Joe finds himself at a crossroads. He asks to live with his Americanized older brother, but when this arrangement fails, seeks advice. Surprisingly, Joe's grandfather offers a sensible perspective to Joe's situation.

PHOTO RED CARNELIAN FILMS

Hair Piece: A Film for Nappyheaded People

TITLE

Hair Piece: A Film for Nappyheaded People (1984) ITEM #052

DISTRIBUTOR

Red Carnelian Films

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 10 minutes/16mm

STANDARD PRICE

$200

SUBJECT

African-American identity

BEST COPY AVAILABLE

CREDITS

Producer/Director/Writer/Animator: Ayoka Chenzira

SUMMARY

This spirited, animated satire explores black women's self image by centering on "the hair problem" within the African-American community. Employing a collage of paintings, line drawings, still photographs and a humorous text, the film details the ways in which black women torture their hair in order to straighten it — hot combs, permanents, relaxers, wigs and grease — so that it can blow acceptably in the wind. Offering an exuberant corrective, the film advises, "Let your hair come into the beauty of its own rebelliousness."

TITLE

Haircuts Hurt (1992) ITEM #057

DISTRIBUTOR

Third World Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 10 minutes/Video

STANDARD PRICE

$200

SUBJECT

Native American identity; Racism

CREDITS

Director/Writer: Randy Redroad

SUMMARY

A Native American woman and her young son encounter everyday racism when they visit a barbershop in the symbolic town of "Redneck USA." As the little boy waits his turn, his mother loses herself in childhood memories, recollections that cause her to reconsider her son's first haircut. Redroad's incisive and witty portrait brings up issues of acculturation, identity and assimilation.

TITLE

Halmani (1988) ITEM #051

DISTRIBUTOR

Pyramid Media

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; 30 minutes/Video/Study guide

STANDARD PRICE

$95

SUBJECT

Asian-American identity; Korean Americans

CREDITS

Producer: Roberta Grossman for The American Film Institute; Director/Writer: Kyung-Ja Lee; Cast: Haunani Minn, Jazmin Hicks, I Ye Kim, James Lashly

SUMMARY

Kathy, a 10-year-old Amerasian girl, is excited about the arrival of Halmani, her Korean grandmother. Enthusiasm soon turns to misunderstanding, however, when Kathy is exposed to what she feels are Halmani's strange cultural customs. She is humiliated when classmates make fun of her bowing to her grandmother and when her friend Anna expresses disgust at the pig's head that Halmani prepares for dinner. Kathy resents her grandmother's chanting rituals, food and gift of a traditional Korean dress that is decidedly not in style in America. In anger, Kathy breaks a valuable vase that Halmani has given the family. Sensing her granddaughter's conflicted emotions, Halmani takes the blame for the broken heirloom, and gradually a new understanding develops between the two.

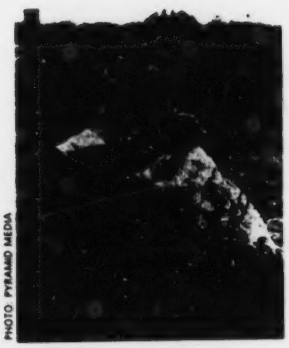


PHOTO: PYRAMID MEDIA

Halmani

TITLE

History and Memory (1991) ITEM #021

DISTRIBUTOR

Electronic Arts Intermix

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 30 minutes/Video

Standard Price

$275

Subject

Asian-American identity; Japanese Americans; War and race; Racism

Credits

Producer/Director/Writer: Rea Tajiri

Summary

The internment of Japanese Americans during World War II forms the core of this contemplative piece about the elusiveness of memory and the distortion of history by the media. "A search for a nonexistent image, a desire to create an image where there are so few" impelled Tajiri to craft this video pastiche, comprising film images, written text and voiceover. The attack on Pearl Harbor is retold through anonymous archival footage, the Hollywood film *From Here to Eternity*, a filmed restaging and a news report. The relocation of Japanese Americans to isolated concentration camps is similarly reconstructed. "Who chose what story to tell?" asks Tajiri. Mixing the recollections of relatives who were interned with propaganda films and excerpts from the feature films *Bad Day at Black Rock* and *Come See the Paradise*, Tajiri reclaims her family's past. Tajiri harbors a remembrance of sadness before she was born and searches for her own history by visiting the ruins of an abandoned camp, where she confronts the ghosts that influence her life.

TITLE

History of the Luiseno People (1993) ITEM #062

DISTRIBUTOR

Video Databank

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 28 minutes/Video

STANDARD PRICE

$230

SUBJECT

Native American identity

CREDITS

Producer/Director: Isaac Artenstein; Writer/Performer: James Luna

SUMMARY

Alienation and cultural dislocation are telescoped in this vignette concerning a Native American member of the La Jolla band. Having purchased beer at a reservation store, the protagonist returns home, settles in with cigarettes and a six-pack, and makes phone calls to assorted friends and relatives. As the television drones cheery Christmas programming, the man's conversations serve as counterpoint, conveying feelings of loneliness and estrangement kindled by his ambivalence for the holiday season.

Holding Ground: The Rebirth of Dudley Street

TITLE

Holding Ground: The Rebirth of Dudley Street (1996) ITEM #042

DISTRIBUTOR

New Day Films

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; 58 minutes/Video/Study guide

STANDARD PRICE

$159

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Holding Ground: The Rebirth of Dudley Street

SUBJECT

Race relations; Governmental policy and race

CREDITS

Producers/Directors: Leah Mahan and Mark Lipman

SUMMARY

At the end of World War II, once-prosperous Dudley Street in the Dorchester/ Roxbury section of Boston underwent a steady economic decline. White flight to the suburbs, abandonment and red-lining by banks all played a role. Frustrated by decades of ineffectual governing, African-American, Latino, Cape Verdean and European-American residents united to revitalize their community. This inspirational documentary is both a cautionary tale of urban policies turned sour and a how-to manual on community activism. In 1985, activists formed the Dudley Street Neighborhood Initiative and embarked on a ten-year struggle to reclaim their neighborhood. Residents, activists and city officals describe their arduous efforts to close down illegal dump sites, gain control of land from City Hall and create a cohesive agenda for development. Today, Dudley Street has new housing and two community centers. Although problems persist, proud residents know they can rely on one another to maintain their community's stability.

TITLE

In Whose Honor? American Indian Mascots in Sports (1997) ITEM #043

DISTRIBUTOR

New Day Films

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 46 minutes/Video

STANDARD PRICE

$195

SUBJECT

Native American identity; Stereotypes; Media and race

CREDITS

Producer/Director/Editor: Jay Rosenstein

SUMMARY

Logos featuring grotesque Indian caricatures and packed stadiums of fans singing "war chants" and pantomiming "tomahawk chops" are popular images associated with such professional sports teams as the Washington Redskins, Cleveland Indians and Atlanta Braves. While other symbols of racial stereotyping have waned, Native American ones remain, especially in the sports arena. This documentary focuses on Charlene Teters, a Spokane Indian, who waged a campaign against Chief Illiniwek, the University of Illinois' beloved mascot. Attending the University of Illinois as a graduate student in art, Teters took her two children to a Fighting Illini basketball game and was dismayed to see a student, dressed as the fictitious Chief Illiniwek, leaping and twirling in what was billed as an authentic tribal dance. Troubled by this insensitive treatment of Native American culture, Teters picketed the university stadium, despite the jeers of students and the dismissive treatment of school administrators. Joined by other Native American activists, Teters staged protests at other sites, including the Super Bowl. She has become a leading spokesperson for the eradication of negative Native American imagery.

In Whose Honor? American Indian Mascots in Sports

TITLE

James Baldwin: The Price of a Ticket (1990) ITEM #007

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 87 minutes/Video

STANDARD PRICE

$195

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			P.O.#		**TOTAL $**	
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			P.O.#		**TOTAL$**	
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	049	The Massachusetts 54th Colored Infantry (closed captions)	$69.95	**$69.95**		
			P.O.#		**TOTAL$**	
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			P.O.#		**TOTAL$**	
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			P.O.#		**TOTAL$**	
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			P.O.#		**TOTAL$**	
SAI Communications	053	My America (...or Honk if You Love Buddah) (closed captions; study guide available)	$295.00	**$99.00**		
	054	My America (...or Honk if You Love Buddah) (Bleeped version for family viewing; closed captions; study guide available)	$295.00	**$99.00**		
			P.O.#		**TOTAL$**	
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			P.O.#		**TOTAL$**	
Teatro Campasino	056	Los Vendidos	$250.00	**$250.00**		
			P.O.#		**TOTAL$**	
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			P.O.#		**TOTAL$**	
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James Baldwin: The Price of a Ticket

SUBJECT

African-Americans — biography; African-American identity; Sexual orientation and race

CREDITS

Producer/Director: Karen Thorsen

SUMMARY

James Baldwin was a a major twentieth-century American author, a civil rights activist and a prophetic voice calling Americans, black and white, to confront their shared racial tragedy. Born in Harlem as the oldest of nine children, Baldwin wrote his first play at age eight and went on to produce such influential works as *Go Tell It on the Mountain, Giovanni's Room, Another Country* and *The Fire Next Time.* The documentary captures the spirit and intellect of a man who surmounted many barriers to become a celebrated writer. It discusses Baldwin's homosexuality, his self-imposed exile in France and Turkey, and his return to the U.S. to participate in the Civil Rights movement. Authors Maya Angelou, Amiri Baraka, Ishmael Reed and William Styron describe Baldwin's influence on their own work. The film also includes archival footage, home movies, television clips and dramatized excerpts of Baldwin's work. It concludes with Baldwin's death from cancer in 1987 and his funeral at New York City's Cathedral of St. John the Divine.

PHOTO: NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION

PHOTO: NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION

Kelly Loves Tony

TITLE

Kelly Loves Tony (1998) ITEM #039

DISTRIBUTOR

National Asian American Telecommunications Association

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; 57 minutes/Video/Study guide

STANDARD PRICE

$265

SUBJECT

Asian-American identity; Laotian Americans; Immigration

CREDITS

Producer/Director: Spencer Nakasako; Video diarists: Kane Ian "Kelly" Saeteurn, Nai "Tony" Saelio

SUMMARY

Tony Nai Saelio, 22 years old, and his girlfriend, 17-year-old Kelly Saeteurn, are part of a generation known in the Asian-American community as "1.5s": young Southeast-Asian refugees who exist in the uncertain zone between traditional immigrant parents and America's fast-paced society. In 1995, videomaker Spencer Nakasako gave Kelly and Tony a camcorder to record their lives. Born in a refugee camp in Thailand, Kelly is an honor student about to graduate from high school in Richmond, a working-class neighborhood in the San Francisco Bay Area. She is also pregnant by Tony, her Laotian-born boyfriend of three months who is a former gang member. After the birth of their son, Andrew, Kelly and Tony are forced to confront the pressing demands of an adult world. Tony faces an INS deportation hearing because of his criminal past. Kelly finds juggling community college, child-care responsibilities and the domestic demands of her future in-laws overwhelming. As the camera rolls, it captures a taut portrait of young lovers caught between two cultures and their own conflicting aspirations.

TITLE

Lighting the 7th Fire (1994) ITEM #060

DISTRIBUTOR

Upstream Productions

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 41 minutes/Video

STANDARD PRICE

$204

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PHOTO: UPSTREAM PRODUCTIONS

PHOTO: UPSTREAM PRODUCTIONS

Lighting the 7th Fire

SUBJECT

Native American identity; Governmental policy and race; Racism

CREDITS

Producer/Director: Sandra Johnson Osawa

SUMMARY

A Chippewa Indian prophecy speaks of seven fires representing seven periods of time. The first five fires foretold the Chippewa journey to the Great Lakes region, the arrival of a fair-skinned race to their land and a period of intense strife. The sixth fire predicted great loss. The seventh fire heralds a time when lost traditions are resurrected. Today, in northern Wisconsin, many Chippewas see the reassertion of traditional fishing rights as a spiritual signpost signaling the start of the seventh fire. In the treaties of 1837, 1842 and 1854, the Chippewa ceded vast amounts of land in what is now Minnesota, Michigan and Wisconsin to the U.S. in exchange for the right to hunt and fish on this territory. After decades of official denials, a 1983 court ruling finally upheld the terms of the earlier agreements; the Chippewa were free to spearfish the way their ancestors did. Unfortunately, the backlash from white Wisconsin residents was immediate and virulent. In harrowing scenes, Chippewa fishermen and their families are subjected to verbal and physical assault by white protesters who accuse the Indians of receiving preferential treatment, contributing to the depletion of walleye and disrupting the tourist trade. Director Sandra Osawa is a member of the Makah tribe with firsthand knowledge of the fishing wars of the Northwest.

PHOTO: PBS VIDEO

The Massachusetts 54th Colored Infantry

TITLE

The Massachusetts 54th Colored Infantry (1991) ITEM #049

DISTRIBUTOR

PBS Video

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/LANGUAGE VERSION

Color; 60 minutes/Video/Closed captions

STANDARD PRICE

$69.95

SUBJECT

African-American identity; War and race

CREDITS

Producer/Director: Jacqueline Shearer; Narrator: Morgan Freeman

SUMMARY

The feature film *Glory* recognized the African-American soldiers of the Massachusetts 54th Colored Infantry, the first officially sanctioned regiment of northern black soldiers in the Civil War. This documentary intertwines letters, diaries, newly found photographs and the testimony of descendants to present a more realistic portrait of that same regiment. At the outbreak of war, African-American men were determined to fight for the abolition of slavery and the extension of full citizenship rights. When the Massachusetts 54th was formed under the command of 26-year-old Colonel Robert Gould Shaw, it included shopkeepers, musicians, clerks, cobblers, seamen and other skilled laborers anxious to fight for freedom. Frederick Douglass's two sons joined the unit, as did Sojourner Truth's grandson. These soldiers knew only too well that the eyes of the nation were upon them and that many whites were convinced that blacks were too cowardly to fight. But the 54th proved the skeptics wrong. By the end of the war, 180,000 black troops had filled the Union's ranks and distinguished themselves in battle.

TITLE

Miss India Georgia (1997) ITEM #061

DISTRIBUTOR

Urban Life Productions

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 56 minutes/Video

PHOTO: URBAN LIFE PRODUCTIONS

Miss India Georgia

STANDARD PRICE

$231

SUBJECT

Asian-American identity; East Indians; Immigration

CREDITS

Producers/Directors: Sharon Grimberg, Daniel Friedman

SUMMARY

The southern U.S. is home to 200,000 Indian and Pakistani Americans. This documentary follows four contestants during the hectic weeks leading to Atlanta's annual South-Asian beauty pageant. Highlighting the way in which the American beauty pageant phenomenon has been adopted by East-Indian Americans, the video underscores the issues of assimilation and identity among first-generation East-Indian Americans. In discussions with their parents about arranged marriages, quarrels with boyfriends and revealing conversations with Indian and non-Indian friends, these young women disclose the complexity of their feelings about growing up in the U.S. as children of immigrant parents.

TITLE

My America (...Or Honk If You Love Buddha) (1997) ITEM #053/#054 (Bleeped)

DISTRIBUTOR

SAI Communications

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/LANGUAGE VERSION/ANCILLARY MATERIALS

Color; 87 minutes/16 mm/Bleeped version available for family viewing; Closed captions/Study guide

STANDARD PRICE

$295

SUBJECT

Asian-American identity; Immigration

CREDITS

Producers: Renee Tajima-Peña and Quynh Thai; Director: Renee Tajima-Peña

SUMMARY

As a child vacationing with her family in the 1960s and 1970s, Renee Tajima-Peña would cross five state lines before seeing another Asian face. More than 20 years later, the filmmaker returns to the highways of the U.S. to record a radically different racial and cultural landscape. This rollicking road movie-cum memoir presents a prism of Asian-American lifestyles as it hurtles from the Chinatowns of New York and San Francisco to the more unexpected locales of Sheboygan, New Orleans and Duluth; and from new immigrants to eighth-generation citizens. Her mentor on this journey of discovery is Victor Wong, iconoclastic actor, ex-photojournalist and ex-Beat Generation painter/nomad whose peripatetic biography brackets Tajima-Peña's travels. Among the distinctive people Tajima-Peña meets are Mr. Choi, a New York City fortune-cookie tycoon; the Filipina Burtanog sisters, once considered the belles of New Orleans' French Quarter; the Kochiyamas, an activist couple from Harlem, and the Seoul Brothers, young Korean-American rappers living in Seattle. At the end of her journey, Tajima-Peña returns to her hometown Chicago where she contemplates the arc of her and her parents' lives and ponders the future of her children.

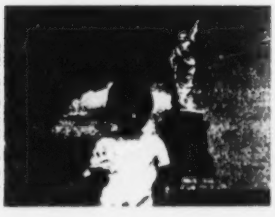


PHOTO: SAI COMMUNICATIONS

PHOTO: SAI COMMUNICATIONS

My America (...Or Honk If You Love Buddha)

TITLE

No Vietnamese Ever Called Me Nigger (1968) ITEM #016

DISTRIBUTOR

The Cinema Guild

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Black & White; 68 minutes/16mm and Video

STANDARD PRICE

$350

SUBJECT

War and race; African-American identity; Racism

48

PHOTO: THE CINEMA GUILD

No Vietnamese Ever Called Me Nigger

CREDITS

Producer/Director: David Loeb Weiss

SUMMARY

This gritty cinema verité film about Vietnam War protests includes interviews with three African-American Vietnam veterans and footage of the 1967 Harlem Fall Mobilization March. The veterans angrily recount the racism they encountered in the armed forces, both in training and at the front. They resent the fact that after they fought for the freedom of others in Southeast Asia, they returned home to find that discrimination and poverty still existed. Participants in the Harlem march cite reasons for their opposition to the Vietnam War while onlookers, both black and white, offer supporting and dissenting views.

TITLE

Philadelphia, Mississippi (1994) ITEM #017

DISTRIBUTOR

The Cinema Guild

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 60 minutes/Video

STANDARD PRICE

$350

SUBJECT

African-American identity; Racism; Civil Rights; Media and race

CREDITS

Producers: Joan A. Sadoff, Andrea Perlbinder Stein; Director: Garth Stein

SUMMARY

In June 1964, three civil rights workers — James Chaney, Andrew Goodman, and Michael Schwerner — were murdered in Philadelphia, Mississippi. Thirty years later, the town retains its infamous reputation as a racist backwater. Every year, on the anniversary of the murders, national news media converge on Philadelphia to gauge developments in southern race relations. This intense scrutiny has affected how Philadelphians feel both about themselves and about the rest of the country. In this documentary, interviews with numerous Philadelphia residents, both black and white, reveal the complexities and contradictions of the town's social interactions as well as the subtle but stubborn forms of segregation that persist.

TITLE

A Place of Rage (1991) ITEM #064

DISTRIBUTOR

Women Make Movies

PHOTO: WOMEN MAKE MOVIES

A Place of Rage

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 52 minutes/16mm

STANDARD PRICE

$250

SUBJECT

African-American identity; Civil Rights

CREDITS

Producer/Director: Pratibha Parmar

SUMMARY

This celebration of African-American women features interviews with Angela Davis, June Jordan and Alice Walker. Within the context of the Civil Rights movement, Black Power and the feminist movement, the women talk about how legends such as Rosa Parks and Fannie Lou Hamer revolutionized American society and paved the way for their own activist participation. They address the issue of women's "invisibility" in 20th-century struggles for freedom and urge today's women to help combat such problems as drugs, police brutality and international human rights abuses. The music of Prince, Janet Jackson, the Neville Brothers and the Staple Singers highlights the discussion.

PHOTO CALIFORNIA NEWSREEL

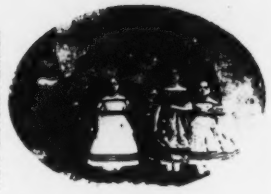


PHOTO CALIFORNIA NEWSREEL

A Question of Color

TITLE

A Question of Color (1992) ITEM #008

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 57 minutes/Video

STANDARD PRICE

$195

SUBJECT

Internal racism; African-American identity

CREDITS

Producer/Director/Writer: Kathe Sandler

SUMMARY

"Ebony, coal black, skillet blond, redbone, high yellow, cinnamon, brown sugar." A litany of descriptive skin hues used by African-Americans introduces this unflinchingly candid exploration of "color consciousness" within the black community. The filmmaker, herself the product of an interracial marriage, analyzes the genesis of this internal "caste system" based on skin color, hair texture and facial contours. She links it to the troubling realities of slavery, specifically, the sexual subjugation of black women and the preferential treatment their mixed-race children received. Although the "Black is Beautiful" movement of the 1960s elevated Afrocentric physical and cultural characteristics, former prejudices returned when the movement dissolved. The testimony of teenage rappers, a Harlem plastic surgeon, news reporter Melba Tolliver, Dr. Payton (President of Tuskegee University) and Johnny Ford, the first African-American mayor of Tuskegee, reveals how this internal color problem continues to affect friendships, employment and marriageability.

PHOTO WOMEN MAKE MOVIES

Remembering Wei Yi-Fang, Remembering Myself: An Autobiography

TITLE

Remembering Wei Yi-Fang, Remembering Myself: An Autobiography (1995) ITEM #065

DISTRIBUTOR

Women Make Movies

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Black & White and Color; 29 minutes/16mm and Video

STANDARD PRICE

$225

SUBJECT

African-American identity

CREDITS

Producer/Director: Yvonne Welbon

SUMMARY

Yvonne Welbon, an African-American woman, graduated from Vassar College and moved to Taiwan in hopes of improving her Chinese. Prized in Taiwan because she is so different, Welbon temporarily forgot her experiences of American racism. "In Taiwan as Wei Yi-Fang, I had respect. I forgot how it feels to be black in America," she says. "Maybe if you were African-American and you found respect in a foreign country, you'd forget who you were too — for a while." Eventually, Welbon's extended exile prompts her to reexamine her identity and to reconnect to the generations of women in her family. Welbon's grandmother left Honduras and ended up in Yankton, South Dakota, where she encountered racism for the first time. Welbon's great-great-grandmother was a Honduran businesswoman; her story gives Welbon the courage to start an English-language arts and culture magazine in Taiwan. Blending Chinese and English voices, this multi-leveled autobiographical film weaves historical documents, photographs and film/video footage into a bittersweet journey to self-knowledge.

TITLE

Richard Wright — Black Boy (1994) ITEM #009

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/LANGUAGE VERSION

Color; 90 minutes/Video/Closed captions

STANDARD PRICE

$195

SUBJECT

African-Americans — biography; African-American identity

CREDITS

Producer/Writer: Madison Davis Lacy; Directors: Madison Davis Lacy, Mississippi ETV

SUMMARY

Born in 1908 outside Natchez, Mississippi, Richard Wright, the son of illiterate sharecroppers, became one of America's most influential writers. His major works, *Native Son* and *Black Boy*, were unprecedented indictments of racial hatred. This first in-depth documentary on the author's life interweaves dramatic excerpts from Wright's work with historical footage and the recollections of friends, associates and scholars including Ralph Ellison, biographer Margaret Walker Alexander and Wright's daughter, Julia. As a child, Wright's life was marked by poverty, prejudice and fear. After he left the segregated South, he went to Chicago where he joined the Communist party. He participated in the Harlem Renaissance, was persecuted during the McCarthy witchhunts and eventually went into exile in France, where he championed the cause of Pan Africanism. At the time of his sudden and mysterious death in 1960 at the age of 52, Richard Wright left an indelible mark on American literature and on the popular imagination.

TITLE

Skin Deep (1995) ITEM #010

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; 53 minutes/Video/Study guide

STANDARD PRICE

$195

SUBJECT

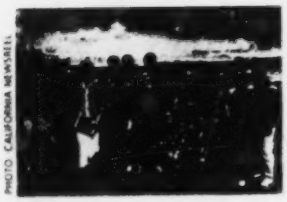
Race relations; Education and race

CREDITS

Producer/Director: Frances Reid

SUMMARY

Filmmaker Frances Reid follows a diverse group of students from the University of Massachusetts, Texas A & M, Chico State and U.C. Berkeley as they participate in an intensive three-day racial awareness workshop in northern California. In the documentary the students interact in group sessions that challenge deeply held attitudes about race. It also accompanies the participants back to their respective campuses and to their homes in an attempt to understand why they think the way they do. The students enter into heated discussions about self-segregation on campus, discrimination, affirmative action and students' responsibility. Eventually, the students learn to listen to each other and to take the first steps toward building community.



Skin Deep

TITLE

Starting Fire with Gunpowder (1991) ITEM #029

DISTRIBUTOR

First Run/Icarus

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 59 minutes/Video

STANDARD PRICE

$400

SUBJECT

Native American identity; Indigenous peoples; Media and race

CREDITS

Producer: William Hansen; Directors: David Poisey, William Hansen; Narrator: Ann Meekitjuk Hanson

SUMMARY

Television, like gunpowder, can be used either destructively or constructively. The analogy in the title of this video applies to the aims and achievements of the Inuit Broadcasting Corporation (IBC). The IBC was founded in the early 1980s to counteract the negative effects of "southern" or Canadian/American television programs on Inuit communities. At the same time, the Inuits of northern Canada recognized the potential of television to protect Inuit culture. This documentary tells the story of the IBC and its programming. It includes examples of experimental films, children's shows, social dramas and documentaries. No only does IBC bring current events to the far-flung communities of the Arctic, it also records traditional aspects of Inuit life like language, hunting and craft. Recently, however, IBC producers and directors have been faced with the challenge of creating compelling television with significantly reduced budgets.

TITLE

Suzanne Bonnar: The Blacksburg Connection (1993) ITEM #024

DISTRIBUTOR

Filmakers Library

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 29 minutes/Video

STANDARD PRICE

$295

SUBJECT

Biracial identity; African-American identity

CREDITS

Producer: Garfield Kennedy for BBC Scotland; Director: Elly Taylor

SUMMARY

Suzanne Bonnar grew up as the only black child in a small seaside town on the west coast of Scotland. Her mother, a local Scottish woman, lived near an American military base and fell in love with an African-American serviceman. Longing to meet the father whom she had not seen since she was two, 25-year-old Bonnar contacted an organization specializing in uniting families of servicemen. This moving documentary chronicles Bonnar's emotional reunion with her long-lost father at a London train station and her subsequent voyage of discovery to the United States. Traveling to her father's hometown of Blacksburg, South Carolina, Bonnar is welcomed by a large extended family and learns for the first time that she has three half-brothers. Known in Scotland as a vibrant blues singer, Bonnar is surprised and pleased to find her musical roots among relatives in the American South. In a stirring scene, Bonnar performs at the church where her grandfather was once pastor, and coincidentally sings selections that were particularly close to his heart.

TITLE

Tales from Arab Detroit (1995) ITEM #044

DISTRIBUTOR

New Day Films

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 45 minutes/Video

STANDARD PRICE

$189

SUBJECT

Arab-American identity

CREDITS

Producers: Sally Howell, Joan Mandell in association with ACCESS and Olive Branch Productions; Director/Writer: Joan Mandell; Narrator: Bushra Karamen

SUMMARY

Detroit, home to 200,000 Arab Americans, is the largest Arab community in North America. This revealing documentary was filmed during the 1993 Detroit visit of renowned Egyptian storyteller Sheikh Ghanim Mansour, one of the last people to recite from memory the 1000-year-old 100-hour epic tale of the Bani Hilal t[illegible]e. The purpose of his two-week stay was, in the words of narrator Bushra Karamen, "to make us think again about who we are and where we came from." Older Arab Americans of Palestinian, Lebanese, Yemeni and Syrian backgrounds relate the saga of family migrations and discuss the gulf between generations. Young people, including a rapper, members of the Warren Street Gang and a girl's basketball team, demonstrate how cultural constants — family, music, poetry — have been transformed through exposure to American society. Director Joan Mandell interweaves the performances of Sheikh Mansour with scenes at a local high school, hotel ballroom and downtown shopping mall to form a tapestry of Arab America's myriad experiences.

TITLE

This Little Utopia (1993) ITEM #012

DISTRIBUTOR

Carousel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 35 minutes/Video

STANDARD PRICE

$150

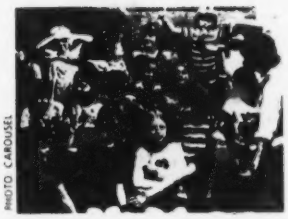


PHOTO CAROUSEL

This Little Utopia

SUBJECT

Education and race

CREDITS

Producers/Directors: Elizabeth Beer, Lynn Vogelstein

SUMMARY

In 1966, a group of parents and educators, inspired by the promise of the Civil Rights movement, founded the Manhattan Country School. Located on East 96th street in New York City, the student body and the curriculum of the school remains multicultural. In this documentary portrait, founders Gus and Marty Trowbridge, teachers, and students describe the impact the school has had on their lives. They also address the question of whether or not "this little utopia" provides a realistic worldview for its students.

TITLE

A Time for Justice (1994) ITEM #020

DISTRIBUTOR

Direct Cinema Ltd.

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Black & White and Color; 38 minutes/Video/Study guide

STANDARD PRICE

$95

PHOTO DIRECT CINEMA LTD

A Time for Justice

SUBJECT

Civil rights

CREDITS

Director: Charles Guggenheim; Narrator: Julian Bond. Produced for the Teaching Tolerance Project of the Southern Poverty Law Center.

SUMMARY

In 1954, a movement spread across the South that would change America forever. It was a nonviolent revolution that, ironically, claimed the lives of many people who died

for the cause of equal rights. This documentary is an overview of the pivotal events of the Civil Rights movement. It is also a tribute to the "men and women who rode where they weren't supposed to ride; walked where they weren't supposed to walk; sat where they weren't supposed to sit; and who stood their ground until they won their freedom." Historical footage and interviews recreate the crises in Montgomery, Little Rock, Birmingham and Selma — struggles that were rewarded when the Voting Rights Act was passed.

TITLE

Tongues Untied (1989) ITEM #031

DISTRIBUTOR

Frameline

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Black & White and Color; 55 minutes/Video

STANDARD PRICE

$300

SUBJECT

African-American identity; Sexual orientation and race; Civil rights

CREDITS

Producer/Director: Marlon Riggs

SUMMARY

Poetry, personal testimony, rap and drama unite in this video designed to "rip apart the cloak of invisibility and silence that obscures black gay life in this country." Riggs's intricately structured collage employs a mix of styles ranging from social documentary to experimental montage and interweaves examples of black/gay expressions like "the snap" and "voguing." The videomaker confronts the camera to reveal his own odyssey of pain and self-awareness. Riggs is angry that black homosexuals are ignored within the larger gay culture and discriminated against by black heterosexuals. Blending songs and archival footage of the Civil Rights Movement with contemporary scenes at gay pride and AIDS demonstrations, Riggs sounds a call to action with the defiant battle cry: "Black men loving black men is the revolutionary act."

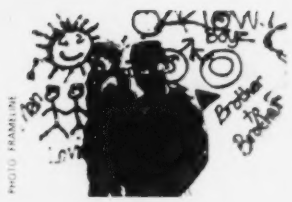


PHOTO: FRAMELINE

PHOTO: FRAMELINE

Tongues Untied

TITLE

The Tribal Mind (1994) ITEM #001

DISTRIBUTOR

Bullfrog Films, Inc.

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/LANGUAGE VERSION

Color; 52 minutes/Video/Closed captions

STANDARD PRICE

$250

SUBJECT

Race relations; Apartheid

CREDITS

Co-Director: Torben Schioler; Producers: Catherine Mullins, Marrin Canell, Green Lion Productions; Writer/Host Gwynne Dyer

SUMMARY

South Africa is home to 40 million people and twelve different ethnic groups. The country's racial and tribal allegiances have profoundly affected the way South Africans interact. This documentary, part of The Human Race series, was filmed prior to the first free elections since the dissolution of apartheid. It examines the history of shifting tribal alliances in the black communities and the reactive tribal constructs that the Afrikaner population has created. Today, a new breed of South Africans is poised to achieve real democracy. At the forefront of the struggle are the young reporters at *Vrye Weekblad*, an integrated weekly newspaper that seeks alternatives to tribal enmities. Cass Human, a grassroots organizer for the African National Congress, is also profiled. While many other white Afrikaner farmers resist a new multicultural

PHOTO: BULLFROG FILMS, INC.

The Tribal Mind

society, Human embraces it and travels the country as an activist. South African democratic initiatives like this may well provide models for the rest of the world.

TITLE

Los Vendidos (1972) ITEM #056

DISTRIBUTOR

El Teatro Campesino

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 27 minutes/Video

STANDARD PRICE

$250

SUBJECT

Latino identity; Stereotypes; Mexican Americans

CREDITS

Producer: Jose Luis Ruiz; Director: George Paul; Creator/Writer: Luis Valdez; Cast: Felix Alvarez, Socorro Valdez, Enrique Castillo, Jose Delgado, Daniel Valdez, Ernesto Hernandez, Jesus Paron, Frances Romero, Esteban Oropeza, Olivia Chumacero, Allen Cruz, Phil Esparza

SUMMARY

Chicano stereotypes are skewered in this acerbic *viñeta* (skit) performed by members of El Teatro Campesino, "the farmworkers' theater of the universe." The sketch is framed by sequences in which the actors, drawing on history, myth and contemporary realities, offer an overview of their improvisational work. *Los Vendidos (The Sellouts)* is set in the showroom of Honest Sancho, a salesman intent on satisfying the urgent need of Mrs. Jimenez, an assimilated Chicana, to place a token Chicano in the governor's administration. Sancho proudly directs his customer to the store's fine collection of used Mexicans: the lethargic peon, the migrant family farm laborer special, an urban streamlined low-riding survival model, and a 1944 East L.A. zoot suiter. Unimpressed, Mrs. Jimenez demands something more traditional, and is delighted when Sancho emerges from the storeroom with Eric, a 1972 Mexican-American, acculturated, bilingual and with the perfect skin tone. In the skit's subversive conclusion, the stereotypes discard their socially manufactured guises and confiscate the money earned by their salesman. Relegating Sancho (a robot) to the storeroom for repairs, they pointedly ask, "Who will be the next Mexican American?"

TITLE

W.E.B. DuBois: A Biography in Four Voices (1995) ITEM #011

DISTRIBUTOR

California Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 116 minutes/Video

STANDARD PRICE

$195

SUBJECT

African-American identity; African Americans – biography; Civil rights

CREDITS

Producer/Director: Louis Massiah; Writers/Narrators: Wesley Brown (Program One), Thulani Davis (Program Two), Toni Cade Bambara (Program Three), Amiri Baraka (Program Four)

SUMMARY

Born three years after the end of slavery, Dr. William Edward Burghardt (W.E.B.) DuBois (1868–1963) spent his life fighting for the rights and dignity of African-Americans. Forerunner of the Civil Rights Movement, champion of Pan-Africanism and founder of urban sociology, DuBois is a seminal figure of the 20th century. In this documentary, four prominent African-American writers celebrate his far-reaching contributions. Program One reviews DuBois's early life, educational background and sociological fieldwork among African-Americans in the South. An early dissident of

PHOTO: CALIFORNIA NEWSREEL

W.E.B. DuBois: A Biography in Four Voices

Jim Crow's institutionalized racism, DuBois became an outspoken critic of Booker T. Washington's equivocal stance concerning segregation. He cofounded the NAACP and the Niagara Movement, an organization instrumental in forming the first civil rights platform. Program Two focuses on DuBois's emergence as a pivotal figure in the Pan-African movement. He organized the first international congresses of leaders from Africa and the Diaspora. DuBois's NAACP paper, *The Crisis,* called for more aggressive measures to assert civil rights and championed the African-American cultural movement known as The Harlem Renaissance. Program Three explores why African-Americans, suffering the privations of the Depression, gravitated toward more radical leaders. Recognizing the need to address economic priorities, DuBois came into conflict with officials of the NAACP and returned to academic life. Program Four looks at DuBois's continued antiracist activism and leftist sympathies, which made him the target of Senator Joseph McCarthy and the House Un-American Activities Committee. In 1961, DuBois accepted the invitation of Kwame Nkrumah, president of the newly independent African nation of Ghana, to live in that country and help in its development.

TITLE

The Watermelon Woman (1997) ITEM #030

DISTRIBUTOR

First Run/Icarus

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 80 minutes/Video

STANDARD PRICE

$160

SUBJECT

African-American identity; Sexual orientation and race

CREDITS

Producers: Alexandra Juhasz, Barry Swimar; Director/Writer: Cheryl Dunye; Cast: Cheryl Dunye, Guinevere Turner, Valarie Walker, Camille Paglia, Lisa Marie Bronson

SUMMARY

Director Cheryl Dunye casts herself as the beleaguered protagonist in this film about a black lesbian struggling to make a documentary about Fae Richards, an alluring and mysterious 1930s black film actress, popularly known as "The Watermelon Woman." On a quest to unearth the details of Richards's life and the milieu in which she worked, Dunye assiduously interviews family members, friends and fellow Philadelphians. She discovers that Richards was also a lesbian who had an affair with a Dorothy Arzner-like director. Unfortunately, Dunye's odyssey takes a toll on her personal life. She enters into a doomed affair with a seductive woman named Diana and argues with her caustic best friend, Tamara, who criticizes her for taking a white lover. Fusing narrative and documentary styles, Dunye peppers her humorous film with on-the-street interviews, recreated 1930s film clips, a parodic commentary by Camille Paglia and cameos by Toshi Reagon, Cheryl Clark and lesbian novelist Sarah Schulman. When asked about the genesis of the Fae Richards character, Dunye commented that she "came from the real lack of any information about the lesbian and film history of African-American women. Since it wasn't happening, I invented it."

PHOTO: FIRST RUNICARUS

The Watermelon Woman

TITLE

Who Killed Vincent Chin? (1988) ITEM #025

DISTRIBUTOR

Filmakers Library

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 82 minutes/Video

STANDARD PRICE

$395

SUBJECT

Asian-American identity; Chinese Americans; Crime and race; Racism

PHOTO FILMAKERS LIBRARY

Who Killed Vincent Chin?

CREDITS

Producer: Renee Tajima-Peña; Director: Christine Choy

SUMMARY

This documentary, a stark confrontation of racism in working-class America, examines the brutal death in 1982 of a 27-year-old Chinese-American man named Vincent Chin. Chin was celebrating his last days of bachelorhood at a Detroit bar when he got in an argument with Ron Ebens, a supervisor at Chrysler Motors. According to witnesses, Ebens hurled ethnic insults at Chin, blaming him for the loss of jobs in the then-depressed American auto industry. Pursuing Chin outside, Ebens, aided by his stepson Mike Nitz, bludgeoned the young man to death with a baseball bat. In the ensuing trial, the assailants were placed on a three-year probation and fined $3,000. Outraged by the light sentence, members of the Asian-American community claimed that the killing was racially motivated and discrimination was a factor in the lenient sentencing. Devastated by her loss but determined to see justice done, Chin's self-effacing mother spearheaded an unprecedented nationwide protest. Eventually, federal charges of civil rights violations were leveled against Ebens and Nitz, but both were exonerated in an appeals trial. The film includes interviews with people involved in the case, as well as newspaper and television coverage. This tragic story is interwoven with an analysis of the American auto industry's collapse because of pressure from Japanese imports.

TITLE

The Women Outside (1995) ITEM #058

DISTRIBUTOR

Third World Newsreel

PHYSICAL DESCRIPTION/ORIGINAL FORMAT

Color; 53 minutes/Video

STANDARD PRICE

$225

SUBJECT

Governmental policy and race; War and race; Asian-American identity; Colonialism/Imperialism; Interracial marriage; Korean Americans

CREDITS

Producers/Directors/Writers: J.T. Takagi and Hye Jung Park

SUMMARY

Although the Korean War ended in 1953, 37,000 American troops remained in South Korea to defend against a potential invasion from the North. Surrounding each of the 99 military bases and installations were camp towns filled with bars, clubs and brothels in which 27,000 women eked out meager existences. Many of the women were deceived by false job ads promising a decent wage; others were kidnapped and sold to brothels against their will. Considered "ruined," they were unable to re-enter mainstream Korean life. This candid film questions U.S. and Korean military policy and its tacit acceptance of sexual exploitation. Mixing interviews and archival footage, the film allows these Korean women to speak out about their lives for the first time. They tell heart-wrenching stories of being beaten, raped and abandoned with interracial and stigmatized children. Some who marry American soldiers and emigrate to the U.S. find happiness. Others find only abuse, discrimination and a return to the camp-town-like conditions they thought they left behind in Korea.

TITLE

Your Money or Your Life (1982) ITEM #018

DISTRIBUTOR

The Cinema Guild

PHYSICAL DESCRIPTION/ORIGINAL FORMAT/ANCILLARY MATERIALS

Color; 45 minutes/Video/Study guide

STANDARD PRICE

$295

PHOTO: THE CINEMA GUILD

Your Money or Your Life

SUBJECT

Crime and race; Media and race; Race relations; Stereotypes

CREDITS

Producer/Director/Writer: Laura Kipnis; Cast: Ernest Perry, Jr., James Hood

SUMMARY

Using a lively mix of narrative, documentary, rap, dance and a mock television game show, this video launches a guerrilla attack on the role of the mass media in perpetrating fear and racial antagonism about urban crime. As a young, white middle-class woman talks about her anxieties, the viewer sees how her emotions have been directly shaped by television and newspapers. A satiric television game show challenges contestants to deconstruct an actual Time magazine article entitled "The Curse of Violent Crime" to pinpoint the ways fear and racism are culturally produced. A black mugger/philosopher/economist offers an alternative viewpoint: he raps his story of unemployment and disenfranchisement and compares his ethos of mugging to that of the American capitalist system. "Mugging is the bastard child of Mr. and Mrs. Free Enterprise. It's an old tradition of those with ambition to profit at others' expense."

YOUNG ADULT LIST

Our list of films recommended for young adults has been divided into two sections: Young Adults and Mature Young Adults. Those recommended for Mature Young Adults may have more challenging subject matter, and may need additional contextualization from the programmer. Please remember that these recommendations are guides, so do not feel limited by them; some of the adult films may also be appropriate for your group.

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RECOMMENDED FOR MATURE YOUNG ADULTS

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FEATURE FILM LIST

Narrative feature films can provide crucial insight into issues of race and racism. The highly recommended films listed below cover a broad range of styles and subjects.

These films are widely available from commercial distributors. For copies of these videos, contact your local home video rental store or check with your local library.

Please Note: Many commercial films do not convey public performance rights and therefore may not be used for public programming. Films on this list marked with an asterisk do have public performance rights included.

4 Little Girls (1997)*

Directed by Spike Lee

On Sunday, September 15, 1963, Birmingham, Alabama was torn apart by an act of terrorism that would reverberate throughout the country. At the 16th Street Baptist Church, an African-American landmark, parishioners and choir members were in the church basement preparing for morning services when a bomb exploded, killing four young girls. Director Spike Lee returns to Birmingham to interview the families and friends of the victims, and to revisit the conditions that made "the most thoroughly segregated city in the U.S." the rallying point of the Civil Rights Movement.

...and the earth did not swallow him (1994)*

Directed by Severo Perez

In this adaptation of Tomas Rivera's novel, the arduous lives of migrant workers are seen through the eyes of a 12-year-old boy in 1952. Young Marco recalls the annual departure of family and friends from their small Texas town to work the fields of the Midwest, and thinks about the harsh conditions they endure. Perhaps most troubling to Marco, however, are recollections of a moonlit night when he desperately summoned the devil to help him.

Do the Right Thing (1989)

Directed by Spike Lee

The action takes place in the Bedford-Stuyvesant neighborhood of Brooklyn on the hottest day of the year and centers on the web of race relations at Sal's Pizzeria. Events leading to a violent confrontation and riot center around Sal, his aimless employee Mookie, the radical Buggin' Out and local bully Radio Raheem.

Double Happiness (1994)

Directed by Mina Shum

In this romantic comedy, Jade Li, a 22-year-old aspiring actress, walks a tightrope between the expectations of her traditional Chinese parents and the realities of Western life. Fearful of being disowned by her rigid father, Jade Li submits to arranged dates but life becomes complicated when she meets Mark, a white university student.

I Like It Like That (1994)

Directed by Darnell Martin

When her husband Chino is incarcerated for stealing a radio during a blackout, Lisette is left with no money to support her three children. Drawing on her reserve of street smarts and knowledge of popular music, gutsy Lisette manages to land a job as an assistant to a record producer. The pressures of her job are exacerbated by the demands of her untamed children, philandering husband and transvestite brother.

Killer of Sheep (1977)

Directed by Charles Burnett

This hauntingly honest film captures the inner turmoil of an African-American working class man. Stan's distasteful work in a slaughterhouse, eviscerating and cleaning the carcasses of

*Public performance rights included.

dead sheep, poisons his relationship with his wife, children and friends. When he gets laid off from his grueling job, Stan rejects a lucrative deal from two hit men and attempts to remain a loving husband and father in an environment that sorely tests his soul.

Nothing But a Man (1964)*

Directed by Michael Roemer

Set in the 1960s, this hard-edged drama is about Duff Anderson, an African-American railroad laborer who marries a schoolteacher despite the disapproval of her preacher father. As tensions mount at home, Duff endures racial and class prejudices and is frustrated by a series of employment setbacks. He tries to maintain a stable and loving home life but becomes increasingly angry. Duff is forced to confront his troubled relationship with his alcoholic father and admit his neglectful attitude toward his young son.

Salt of the Earth (1954)*

Directed by Herbert Biberman

Based on the protracted 1951–1952 strike by Mexican-American miners against Empire Zinc in Silver City, New Mexico, this film interweaves the threads of labor activism and nascent feminism. Ramon is a miner and union leader who leads a strike against management's decision requiring workers to set blasts alone. His wife, Esperanza, is a quiet woman who gradually overcomes her fears to join the other miners' wives in supporting their husbands and airing their own grievances.

Secrets and Lies (1996)

Directed by Mike Leigh

Following the deaths of her adoptive parents, Hortense, a well-educated black optometrist, searches for her biological mother. She is surprised to discover that Cynthia, her emotionally fragile, working-class mother, is white. Slowly, the two establish ties and become friends, a development that threatens to sever the tenuous ties of Cynthia's family. Emotions explode when Cynthia announces the startling news at her other daughter's 21st birthday party.

Smoke Signals (1998)

Directed by Chris Eyre

Two young Coeur d'Alene Indians leave the reservation to embark on a journey of enlightenment that involves ruminations on *Dances with Wolves*, mystic visions and a Native staple known as fry bread. Unable to finance a trip to retrieve the ashes of his long-estranged father, Victor accepts Thomas's financial help but must suffer his geeky companion's irrepressible long-windedness. Forced to deal with the hazards of the U.S. (defined as a country that is as "foreign as it gets"), the two eventually become friends.

El Super (1979)

Directed by Leon Ichaso and Orlando Jimenez Leal

Roberto, a 42-year-old former Havana bus driver, has lived in New York for 10 years but stubbornly refuses to assimilate in a country he does not understand. Hoping to someday return to the balmy climate of his homeland, Roberto rues his life as he suffers the assaults of a freezing, snowbound winter, tends to the demands of screaming tenants and does daily battle with a recalcitrant boiler.

Zebrahead (1992)

Directed by Anthony Drazan

In this contemporary Romeo and Juliet story, an interracial romance sparks tensions at a Detroit high school. Zack, a Jewish teen, accused of "acting black," defies racial barriers when he becomes friends with Dee, an African-American classmate. When Zack begins dating Dee's cousin Nikki, the two face vehement disapproval from friends and family. Violence erupts when Nut, a local gangbanger, exacts a terrible revenge.

*Public performance rights included.

ORGANIZATION RESOURCE LIST

LORNA ANN JOHNSON

The following is a selected list of organizations working in the areas of race, diversity and tolerance. This list is not meant to be comprehensive. We encourage you to browse our website at www.ViewingRace.org for additional listings, or email us at ViewingRace@nvr.org with suggestions for additions. We hope that the information we have compiled will be a useful resource in addressing issues of race and equity in your community or institution.

Arab Community Center for Economic and Social Services (ACCESS)

2651 Saulino Ct.
Dearborn, MI 48120
Phone: (313) 842-7010
Fax: (313) 842-5150
Website: comnet.org/local/orgs/access/index.html
Email: Access-com@worldnet.att.net

MISSION: ACCESS is a human services organization committed to the development of the Arab-American community in all aspects of its economic, social and cultural life. To achieve these goals, ACCESS provides a wide range of social, mental health, educational, artistic, employment, legal and medical services. ACCESS empowers people to lead more informed, productive and fulfilling lives.

SERVICES: diversity training, film and video distribution, social services

CONSTITUENCY: youth, teachers, social workers, nurses, local business, all Arab Americans and the general public

RESOURCES/CONFERENCES: annual conference, film and video screenings, tours through the Museum of Arab Culture, primary and secondary distribution, teacher training workshops, sponsorship of arts programming

Anti-Defamation League (ADL)

A World of Difference Institute
823 United Nations Plaza
New York, New York 10013
Phone: (212) 490-2525
Fax: (212) 490-0187
Website: www.adl.org/awod/awod.html

MISSION: Formed in 1913, the ADL's purpose is "...to stop the defamation of Jewish people and to secure justice and fair treatment to all citizens alike." While fulfilling this mandate, the League has evolved into one of the nation's premier civil rights/human relations agencies. The A World of Difference Institute was formed to further the ADL's mission to strengthen pluralism by defining and advancing a discipline in diversity education.

SERVICES: diversity training, advocacy, legal assistance, community organizing, youth training, civil rights monitoring, film and video distribution

CONSTITUENCY: the U.S. and international populations

RESOURCES/CONFERENCES: conferences and workshops annually, periodic reports to government officials, policy makers, the media and the public at large, newsletter, website

Asian Americans United

801 Arch Street
Philadelphia, PA 19107
Phone: (215) 925-1538
Fax: (215) 925-1539
Website: www.libertynet.org/~asianau

MISSION: Formed in 1985, Asian Americans United is a nonprofit, community-based social change organization. Its social justice work includes grassroots community organizing,

systems advocacy and youth leadership development, with an emphasis on poor, working class, immigrant and refugee communities. Current programs include Arts and Cultural projects, the Asian American Youth Workshop, the Community Youth Leadership Project, the Chinatown Parents Association and the South Philadelphia Community.

SERVICES: community organizing, leadership training and youth training

CONSTITUENCY: youth

RESOURCES/CONFERENCES: newsletter, website

California Association of Human Relations Organizations (CAHRO)

1426 Fillmore Street, Suite 216
San Francisco, CA 94115
Phone: (415) 775-2341
Fax: (415) 775-2342
Email: info@cahro.org
Website: www.cahro.org

MISSION: CAHRO is a statewide organization that promotes full acceptance of all persons by conducting activities to protect basic human and civil rights. It also works to build a climate of respect and inclusion through a network of collaborations that reduces community tension.

SERVICES: community organizing, conflict resolution and mediation, technical assistance

CONSTITUENCY: organizations and individuals dedicated to ending hate violence and promoting intergroup harmony and bolstering healthy communities

RESOURCES/CONFERENCES: newsletter, website, annual conference, several one-day symposiums open to the public, technical assistance

Center for Democratic Renewal (CDR)

P.O. Box 50469
Atlanta, GA 30302
Phone: (404) 221-0025
Fax: (404) 221-0045
Email: cdr@igc.apc.org

MISSION: The Center promotes the vision of a civil, democratic and diverse society, a place that is free of all forms of bigotry and racism. The CDR pursues its mission through research, policy analysis and education.

SERVICES: media advocacy, public education, technical assistance and training

RESOURCES: newsletter, activist update

Center for Living Democracy

289 Fox Farm Road
Brattleboro, VT 05301
Phone: (802) 254-1234 x111
Email: sandy@livingdemocracy.org
Website: www.livingdemocracy.org

MISSION: The mission of this national nonprofit center is to inspire and help people work on democratic and practical approaches to solving society's problems. The Center addresses issues of diversity and race relations in each of its programs.

SERVICES: media literacy, community organizing, conflict resolution/mediation, youth training, film/video distribution, information resource and dissemination

CONSTITUENCY: community leaders, journalists, educators, youth, interracial community groups, interracial dialogue organizers, public officials, social service organizations

RESOURCES: national newswire service, free online and printed catalog of learning tools including "how-to" guides on interracial dialogues, email discussion list for organizers and facilitators

Crossroads Ministry

425 S. Central Park Avenue
Chicago, IL 60624
Phone: (773) 638-0166
Fax: (773) 638-0167
Email: xroads@igc.apc.org

600 21st Street
Racine, WI 53403
Phone: (414) 636-8583
Fax: (414) 636-9058
Email: xroads@igc.apc.org

MISSION: Crossroads is an interfaith ministry for racial justice that provides education and training to dismantle racism and build antiracist multicultural diversity. Its primary work is with religious and community-based organizations.

SERVICES: antiracism training and organizing, leadership training, film and video distribution

CONSTITUENCY: faith-based organizations and community groups

RESOURCES/CONFERENCES: annual conference, newsletter, video

Educators for Social Responsibility (ESR)

23 Garden Street
Cambridge, MA 02138
Phone: (800) 370-2515
Fax: (617) 864-5164
Email: educators@esrnational.org
Website: www.esrnational.org

MISSION: ESR's primary mission is to help young people develop the convictions and skills to shape a safe, sustainable and just world. Through publications and professional development in conflict resolution, violence prevention and intergroup relations, they strive to ensure that teaching social responsibility becomes core practice in all children's schooling and upbringing.

SERVICES: diversity training, media literacy, conflict resolution/mediation

CONSTITUENCY: teachers, school administrators, childcare providers, parents, institutions, groups or individuals working with children ages 3–18

RESOURCES/CONFERENCES: annual summer institute for educators, newsletter, website, catalog of resources

Facing History and Ourselves

16 Hurd Road
Brookline, MA 02445
Phone: (617) 232-1595
Fax: (617) 232-0281
Email: info_boston@facing.org
Website: www.facing.org

MISSION: Facing History's mission is to engage students of diverse backgrounds in an examination of racism, prejudice and anti-Semitism to promote a more humane and informed citizenry. By studying the historical development and lessons of the Holocaust and other examples of genocide, students make the essential connection between history and the moral choices they confront in their own lives.

SERVICES: media literacy, teacher training, curriculum development

CONSTITUENCY: middle and high school educators

RESOURCES/CONFERENCES: summer institute for educators, video lending library, resource books and study guides, newsletter, annual conference

Healing Our Nation (formerly Healing Racism)

P.O. Box 16015
St. Louis, MO 63105
Phone: (314) 664-1222
Fax: (314)361-5890
Email: healrace@aol.com
Website: peace.ml.org/race/racism.html

MISSION: Healing Our Nation is a private nonprofit educational organization dedicated to dismantling racism. It addresses the demand for ongoing neighborhood-level dialogues on

race and racism. Healing Our Nation provides education and training via community-based facilitators throughout the country.

SERVICES: diversity training, leadership training

CONSTITUENCY: general public

RESOURCES: newsletter

Hope in the Cities

1103 Sunset Avenue
Richmond, VA 23221
Phone: (804) 358-1764
Fax: (804) 358-1769
Email: Hopecities@aol.com
Website: www.hopeinthecities.org

MISSION: Hope in the Cities is an interracial, multifaith national network that seeks to encourage the process of healing through honest conversations on race, reconciliation and responsibility. It focuses specifically on acknowledging and healing racial history, sustaining dialogues, involving people of all races and viewpoints and accepting personal responsibility for change.

SERVICES: training in facilitation for interracial dialogues, healing racial history, teambuilding strategies, information/resource dissemination

CONSTITUENCY: community organizations, businesses, government, youth, churches

RESOURCES: newsletter, dialogue curriculum, video and study guide

The -ISM(N.) Project

115 Market Street
Durham, NC 27701
Phone: (919) 688-0332
Fax: (919) 683-3194
Email: tony@publicmedia.org
Website: www.publicmedia.org/ism

MISSION: The mission of -ISM(N.) is to challenge the next generation of leaders to work together across the fault lines of difference. It teaches people to recognize diversity as a valuable quality in the global community. The organization accomplishes this through media education, teacher training, student leadership, and curriculum development.

SERVICES: diversity training, media literacy, conflict resolution, leadership training, youth training, film and video distribution, information resource and dissemination

CONSTITUENCY: college educators, student-affairs professionals, high school teachers, students age 11–17 and 18–22

RESOURCES/CONFERENCES: videos, articles, faculty institute

Jews for Racial and Economic Justice (JFREJ)

140 West 22nd Street, Suite 302
New York, NY 10011
Phone: (212) 647-8966
Fax: (212) 647-7124
Email: jfrej@igc.org

MISSION: JFREJ is a New York City based organization that works to involve the Jewish community in local struggles for justice. JFREJ provides an opportunity for all Jews — young and old, secular and religious, lesbian, gay and straight — to explore issues of racial and economic justice and to shape a collective Jewish response.

SERVICES: antibias workshops, educational forum, speaker's bureau, community organizing, weekly radio show

CONSTITUENCY: the Jewish community

RESOURCES: newsletter, email activist network

National Conference for Community and Justice (NCCJ)

475 Park Avenue South, 19th Floor
New York, NY 10016
Phone: (212) 545-1300
Fax: (212) 545-8053
Email: smarshal@nccj.org
Website: www.nccj.org

MISSION: NCCJ is dedicated to fighting bias, bigotry and racism in America. NCCJ promotes understanding and respect among all races, religions and cultures through advocacy, conflict resolution and education.

SERVICES: diversity training, media literacy, advocacy, community organizing, conflict resolution/mediation, leadership training, youth training, information resource dissemination, regional conferences

CONSTITUENCY: youth, interfaith, public and private sectors, communities

RESOURCES/CONFERENCES: newsletter, website, regional conference

National Council of Asian Pacific Americans

c/o Organization of Chinese Americans
1001 Connecticut Avenue, NW #707
Washington, DC 20036
Phone: (202) 223-5500
Fax: (202) 296-0540
Email: ncapa@yahoo.com
Website: www.ncapanet.org

MISSION: A national pan-ethnic network that promotes civil rights, increases Asian-Pacific-American participation in our nation's civic life and effectively responds to attacks on the community through the involvement of local and community Asian-Pacific-American organizations.

SERVICES: advocacy, community organizing, leadership training, civil rights monitoring, information dissemination

CONSTITUENCY: Asian-Pacific-American organizations

RESOURCES/CONFERENCES: website, annual general membership conference

The National Council of La Raza (NCLR)

1111 19th Street, NW Suite 1000
Washington, DC 20036
Phone: (800)311-6257 or (202) 785-1670
Fax: (202) 776-1692
Email: nclr@inf.org
Website: www.nclr.org

MISSION: NCLR is the largest constituency-based national Hispanic organization, serving all Hispanic nationality groups in all regions of the country. NCLR is a private, nonprofit, nonpartisan, tax-exempt organization established in 1968 to reduce poverty and discrimination, and improve life for Hispanic Americans. It has more than 200 formal affiliates who together serve 37 states, Puerto Rico and the District of Columbia — a broad network of more than 20,000 groups and individual nations.

SERVICES: providing organizational assistance in management, governance, program operations, and resource development to Hispanic community-based organizations in urban and rural areas nationwide, and encouraging the adoption of policies and programs which equitably serve Hispanics

CONSTITUENCY: Hispanic-American community; individuals and organizations interested in issues that affect the Latino community

RESOURCES/CONFERENCES: quarterly newsletter, Agenda, as well as other issue-specific newsletters on education, immigration, poverty, HIV/AIDS and the elderly; website; annual conference

National Urban League

Headquarter Office
120 Wall Street
New York, New York 10005
Phone: (212) 558-5300
Fax: (212) 344-5332
Email: Info@nul.org
Website: www.nul.org

Policy and Research Office
1111 14th Street NW, Suite 1001
Washington, DC 20005
Phone: (202) 898-1604
Fax: (202) 408-1965
Email: Info@nul.org
Website: www.nul.org

MISSION: National Urban League's mission is to help African-Americans attain social and economic equality, independence, and to enjoy their rights as equal citizens under the law.

SERVICES: advocacy, community organizing, leadership training, lobbying, youth training, civil rights monitoring, information resource dissemination, research

CONSTITUENCY: African-Americans of all ages

RESOURCES/CONFERENCES: annual conference, newsletter, website, *Opportunity* magazine

The People's Institute for Survival and Beyond

1444 N. Johnson Street
New Orleans, LA 70116-1767
Phone: (504) 944-2354
Fax: (504) 944-6119
Email: pisabnola@aol.com

MISSION: The People's Institute is a national multiracial antiracist collective of organizers and educators dedicated to social transformation. Its aim is to end racism and other forms of institutional oppression.

SERVICES: community organization and undoing-racism training, youth training, leadership development, information resource and dissemination, workshops

RESOURCES: newsletter

Southern Poverty Law Center/Teaching Tolerance

400 Washington Avenue
Montgomery, AL 36104
Phone: (334) 264-0286
Fax: (334) 264-3121
Email: teachingtolerance@splcenter.org
Website: www.splcenter.org

MISSION: Teaching Tolerance, a project of the Southern Poverty Law Center, was founded in 1991 to provide teachers at all levels with resources and ideas for promoting interracial and intercultural understanding.

SERVICES: free videos and a magazine for teachers, film and video distribution, information resource dissemination, grants to teachers

CONSTITUENCY: elementary and high school teachers, community and religious organizations, teacher-preparation programs

RESOURCES: semi-annual magazine (free for teachers), select videos (free for teachers), website

Southern Institute for Education and Research

MR Box 1692, 31 McAlister Drive
New Orleans, LA 70118-5555
Phone: (504) 865-6100
Fax: (504) 862-8957
Email: cfleide@mailhost.tcs.tulane.edu
Website: www.tulane.edu/~so-inst

MISSION: The Southern Institute is a nonprofit race and ethnic-relations center dedicated to promoting tolerance in the Deep South through education and training.

SERVICES: diversity training, community organizing, conflict resolution/mediation, leadership training, youth training, civil rights monitoring, film and video distribution, information resource and dissemination

CONSTITUENCY: teachers, community-based organizations, community leaders, universities

RESOURCES/CONFERENCE: newsletter, website, listserve, regional & local workshops, teaching guides, annual conference

Study Circles Resource Center

697 Pomfret Street
Pomfret, CT 06258
Phone: (860) 928-2616
Fax: (860) 928-3713
Email: scrc@neca.com

MISSION: Study Circles Resource Center helps communities use study circles (small, democratic, highly participatory discussions) to involve large numbers of citizens in public dialogue and problem solving on critical social and political issues.

SERVICES: community organizing, information resource and dissemination

CONSTITUENCY: organizations/institutions that are trying to create large-scale citizen involvement programs

RESOURCES/CONFERENCES: newsletter, annual conference not open to general public

MEDIA RESOURCE LIST

JULIA MILLER

These festivals and media organizations are additional resources for the librarian, programmer and patron to contact for information about new films and for programming suggestions on race and diversity.

American Indian Film Institute (AIFI)

333 Valencia Street, Suite 322
San Francisco, California 94103
Contact: Michael Smith
Phone: (415) 554-0525
Fax: (415) 554-0542
Website: www.AIFISF.Com

AIFI is a media arts center whose mission is "to foster understanding of the culture, traditions and issues of contemporary Native Americans...[and to] encourage American Indian filmmakers to bring to the broader media culture the native voices, viewpoints and stories that have been historically excluded." The Institute sponsors programs that provide mentors to Indian youngsters interested in learning about film and video, a quarterly cinema journal, a year-round exhibition program and the annual American Indian Film Festival, now in its 23rd year. AIFI's open-submission festival presents features, documentaries, live-action and animated shorts, music video and works focusing on indigenous cultures throughout the U.S. and Canada.

Asian Cinevision

32 East Broadway, 4th Floor
New York, NY 10002
Contact: Bill Gee
Phone: (212) 925-8685
Fax: (212) 925-8157

This nonprofit publishes the *Asian American Media Reference Guide* and a newsletter, *Cinevue*. It also promotes film and video produced by Asian-Americans through its exhibition, *Videoscape*, and the annual Asian American International Film Festival.

Atlanta African Film Society (AAFS)

P. O. Box 50319
Atlanta, GA 30302
Contact: Monica Freeman
Phone: (404) 818-6444
Website: www.joes.com\home\AAFS

Founded in 1981, the Society offers numerous media workshops and lectures to both members and the community. AAFS also sponsors the annual Hoyt Fuller Film Festival and the innovative Moviemobile Summer Children's Film Festival project.

Black Film Center/Archive (BFC/A)

Smith Research Center, Suite 180-81
Indiana University
Bloomington, IN 47408
Contact: Dr. Phyllis Klotman
Phone: (812) 855-6041
Fax: (812) 855-8545
Website: www.indiana.edu\~BFCA

Founded in 1981, BFC/A publishes the biannual newsletter, *Black Camera*, as well as *Frame by Frame II: A Filmography of the African American Image, 1978-1994*. This nonprofit research

center also maintains a diverse collection of films, tapes and manuscripts on African-American cinema and holds public screenings. BFC/A maintains a database of almost 5,000 films and runs database searches for a small fee.

Black Filmmakers Hall of Fame, Inc. (BFHFI)

405 Fourteenth Street, Suite 515
Oakland, CA 94612
Contact: Dorothy J. Karve
Phone: (510) 465-0804
Fax: (510) 839-9858
Website: www.blackfilmmakerhall.org

Established in 1973, this nonprofit organization is dedicated to influencing the way blacks are portrayed in film and television through education, the nurturing of independent filmmakers and the preservation of contributions by African-Americans in film. BFHFI's educational public programs include the Oscar Michaeux Awards Ceremony, Black Filmworks Festival and the International Black Independent Film & Video Competition.

California Newsreel

149 Ninth Street, Room 420
San Francisco, CA 94103
Contact: Cornelius Moore
Phone: (415) 621-6196
Fax: (415) 621-6522
Website: www.newsreel.org

An important nonprofit distributor with major collections, including *Black America Emerges/ African American Perspectives* and the *Library of African Cinema*.

Chicago Latino Film and Video Festival

c/o Columbia College
600 South Michigan Avenue
Chicago, IL 60605
Contact: Pepe Vargas
Phone: (312) 431-1330
Fax: (312) 344-8030
Website: www.chicagolatinocinema.org

One of the most established Latino media events in the U.S., this annual April festival has grown dramatically in its 14 years. The event includes film and video by Latino artists, and the overall programming is focused on work from the Americas, Spain and Portugal. Video library for members only.

Cine Acción

346 Ninth Street, 2nd Floor
San Francisco, CA 94103
Contact: Rosalia Valencia
Phone: (415) 553-8135
Fax: (415) 553-8137

In addition to publishing a monthly bulletin and quarterly newsletter, Cine Acción distributes *Cineworks*, a catalog of members' film and video works addressing Latino cultural identity, politics and imagery. The organization screens film and video year-round and produces the annual Festival Cine Latino, a major showcase of animation, documentaries, experimental work and fiction features and shorts.

Cine Estudantil – The Chicago/Latino and Native American Student Film and Video Festival

c/o Central de la Raza
2125 Park Boulevard
San Diego, CA 92101
Contact: Ethan van Thillo
Phone: (619) 230-1938
Fax: (619) 595-0034
Email: latinofilm@aol.com

Established in 1993, Cine Estudiantil presents more than 160 films and videos by students from Latin America and the United States. Works selected are by, about or for the Chicano/Latino and/or Native American communities. The festival produces a catalog of all films and videos that it screens.

Latin American Video Archive Database (LAVA)

124 Washington Place
New York, NY 10014
Contact: Karen Ranucci
Phone: (212) 463-0108
Fax: (212) 243-2007
Website: www.latinamericanvideo.org

LAVA, which contains approximately 6,000 Latin American and Latino-produced videotapes (and films on video) available in the U.S., is accessible online with full search and order capabilities. LAVA provides a monthly electronic newsletter and can run searches for hard-to-find titles upon request. LAVA publishes the *Guide to Latin American, Caribbean, and U.S.-made Film and Video*, which contains over 400 Latin American/Latino titles that have been evaluated by academics.

Los Angeles Latino International Film Festival (LALIFF)

7060 Hollywood Blvd., Suite 225
Hollywood, CA 90028
Contact: Alan Noel Vega
Phone: (323) 469-9066
Fax: (323) 469-9067
Website: www.latinfilm.org

Established in 1997, this young festival has gained visibility through the involvement of producer/artistic director Edward James Olmos. LALIFF is committed to nurturing Latino filmmakers; providing learning opportunities for Los Angeles-area school children; opening lines of communication between Hollywood and Latino filmmakers; and promoting racial and cultural harmony through the art of cinema.

National Asian American Telecommunications Association (NAATA)

346 Ninth Street, 2nd Floor
San Francisco, CA 94103
Contact: Eddie Wong
Phone: (415) 863-0814, ext: 103
Fax: (415) 863-7428
Website: www.naatanet.org

NAATA supports the production and distribution of film, video and radio programs by and about Asian-Pacific Americans. Its purpose is to introduce this group's perspectives about what it means to be "American." Distribution outlets include public television, public radio, theaters and classrooms. NAATA also publishes a catalog of Asian-American film and video materials called *CrossCurrents Media*. NAATA presents the annual San Francisco International Asian American Film Festival as well as a children's film program.

National Black Programming Consortium (NBPC)

761 Oak Street
Columbus, OH 43205
Contact: Michelle Jones, ext. 228
Phone: (614) 229-4399
Fax: (614) 229-4398
Website: www.blackstarcon.org

The NBPC encourages the development, production and presentation of programming depicting people of color and their culture throughout the world in nonstereotypical ways. NBPC's annual festival, Prized Pieces, is a competitive screening event that honors filmmakers in the following categories: Best in Competition, the Oscar Micheaux Award, Lifetime Achievement, Best Student Video/Filmmaker; Young Scholars, Emerging Artist, and Community Choice.

National Museum of the American Indian (NMAI)

Smithsonian Institution
Film and Video Center
One Bowling Green
New York, NY 10004
Contact: Elizabeth Weatherford
Phone: (212) 514-3730
Fax: (212) 514-3725
Website: www.si.edu/nmai

The NMAI Film and Video Center is a major exhibitor of film and video by and about Inuit and American Indian people of North, Central and South America. The Center provides information and services to U.S. film and video makers, tribal media organizations, television producers, scholars and programmers. The Center maintains collections (mostly documentaries) and generates touring film and video programs. The centerpiece of its programming work is the biannual Native American Film and Video Festival.

Native American Public Telecommunications (NAPT)

P. O. Box 83111
Lincoln, NE 68501
Contact: Frank Blythe
Phone: (402) 472-3522
Fax: (402) 472-8675
Website: www.nativetelecom.org

NAPT's educational media projects promote tribal sovereignty and awareness of tribal histories, traditions, cultures and languages. NAPT offers training opportunities and professional and educational support to American Indians and Alaska natives interested in creating educational video, film, interactive media and radio.

Native Americas International Film Expo (NAIFE)

369 Montezuma Avenue, #124
Sante Fe, NM 87501-2626
Contact: Virginia Manion or Clifford LaFramboise
Phone: (505) 982-5170
Fax: (505) 982-5265

NAIFE is a non-competitive festival dedicated to advancing film and video by and about the indigenous peoples of the Americas. They also provide access to creative, economic and technological resources for established and emerging indigenous film professionals.

Native Voices Public Television Workshop

Montana Public Television
VCB Room 222, MSU
Bozeman, Montana 59717
Contact: Daniel Hart
Phone: (406) 994-6218
Fax: (406) 994-6545
Website: www.kusm.montana.edu/NativeVoices/

In an effort to create a model for national television programming and production, the Native Voices Public Television Workshop provides professional media access and training to Native Americans interested in film and video production. The Workshop focuses on documentaries that educate the viewer about the Native American experience.

San Antonio Cinefestival

Guadalupe Cultural Arts Center
1300 Guadalupe Street
San Antonio, TX 78207
Contact: Ray Santisteban
Phone: (210) 271-9070, ext: 32
Fax: (210) 271-3480
Website: www.guadalupeculturalarts.org
Email: Guadalupe@aol.com

The nation's largest and oldest Latino film and video festival, the San Antonio Cinefest is a competitive festival presenting shorts, features, experimental, documentary and animated work by and about Latino/as and about the Latino experience in the U.S. It is held annually in June.

Third World Newsreel (TWN)

545 Eighth Avenue, 10th Floor
New York, NY 10018
Contact: Dorothy Thigpen
Phone: (212) 947-9277
Fax: (212) 594-6417
Email: twn@twn.org
Website: www.twn.org

TWN promotes independent film and video by people of color about social-justice issues. TWN sponsors *Pressure Points*, a touring exhibition project, as well as practical workshops and training for people of color.

University of California Extension

Center for Media and Independent Learning
2000 Center Street, Fourth Floor
Berkeley, CA 94704
Contact: Kate Spohr and/or Daniel Bickley
Phone: (510) 643-2788 or (510) 642-1340
Fax: (510) 643-9271
Email: cmil@uclink.berkeley.edu
Website: www-cmil.unex.berkeley.edu/media/

One of the most extensive media collections in the country, the University of California – Berkeley's media center houses an excellent bibliographic and video reference library that includes collections such as: *Native Americans in Film and Television; Indigenous Peoples of North and Central America; Chicano/Latino Studies;* and *The Movies, Race and Ethnicity* (a large collection of videotapes by and about African-Americans, Asian-Americans and Latinos).

University of California – Los Angeles Film and Television Archive

302 E. Melnitz, Box 951323
Los Angeles, CA 90095-1323
Phone: (310) 206-5388
Fax: (310) 206-3129
Email: wsarch@melnitz.ucla.edu
Website: www.cinema.ucla.edu

The University of California – Los Angeles's Film and Television Archive is the largest university archive of film and television in the United States. It has a broadly representative collection of motion pictures and broadcast programming, which is available to the public via screenings, research facilities, and licensing as stock footage for professional productions. It also presents regular festivals and conferences, and has a number of publications related to race and ethnicity.

Urbanworld Film Festival

375 Greenwich Street
New York, NY 10013
Contact: Stacy Stikes or Tony Murphy
Phone: (212) 941-3845
Fax: (212) 941-3849
Website: www.urbanworld.com

This highly publicized young festival has established a strong focus on African-American independent work, the new generation of African-American filmmakers, and industry-oriented workshops and panels. The Sundance Film Festival was a model for its organization.

Videoteca del Sur

84 East 3rd Street, Suite 5A
New York, NY 10003-9253
Contact: Pedro Zurita
Phone: (212) 674-5405
Fax: (212) 614-0464

Videoteca del Sur promotes Latino and Latin American work through production support and programming efforts. In 1989, this nonprofit Latino organization created a network of production houses and independent producers throughout the Americas. Videoteca del Sur maintains film/video-related archives and collections, holds screenings year-round and presents occasional television programming.

Visual Communications

120 Judge John Aiso St., Basement level
Los Angeles, CA 90012
Contact: Linda Mabalot or Gerome Ademia
Phone: (213) 680-4462
Fax: (213) 687-4848
Website: http://viscom.apnet.org

Publisher of *In Focus*, a newsletter about the Asian-Pacific media arts world, Visual Communications was founded to promote the production and presentation of media works by and about Asian-Pacific peoples. Visual Communications hosts the annual Los Angeles Asian Pacific Film & Video Festival which includes the Asian American Independent Feature Workshop, a project that puts Asian-Pacific-American filmmakers and producers in touch with distributors and funding sources.

Wong Audiovisual Center

3860 Manoa Road
University of Hawaii
Honolulu, HI 96822
Contact: Linda Engelberg
Phone: (808) 956-8308
Fax: (808) 956-5952

The leading media arts collection on Hawaii and the Pacific Islands, the Wong Audiovisual Center pays special attention to preserving and reformatting programs on Hawaii and maintains outstanding collections of video resources on Asian-American and native Hawaiian issues.

BIBLIOGRAPHY

JOHN KEENE

Bibliographer's Note: We hope that the literature suggested here will serve as a starting point for contextualizing and exploring in greater depth the subjects and themes at the core of the Viewing Race films and videos. This list is not meant to be comprehensive or exhaustive, and we invite you to check with your local library for additional readings and resources.

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